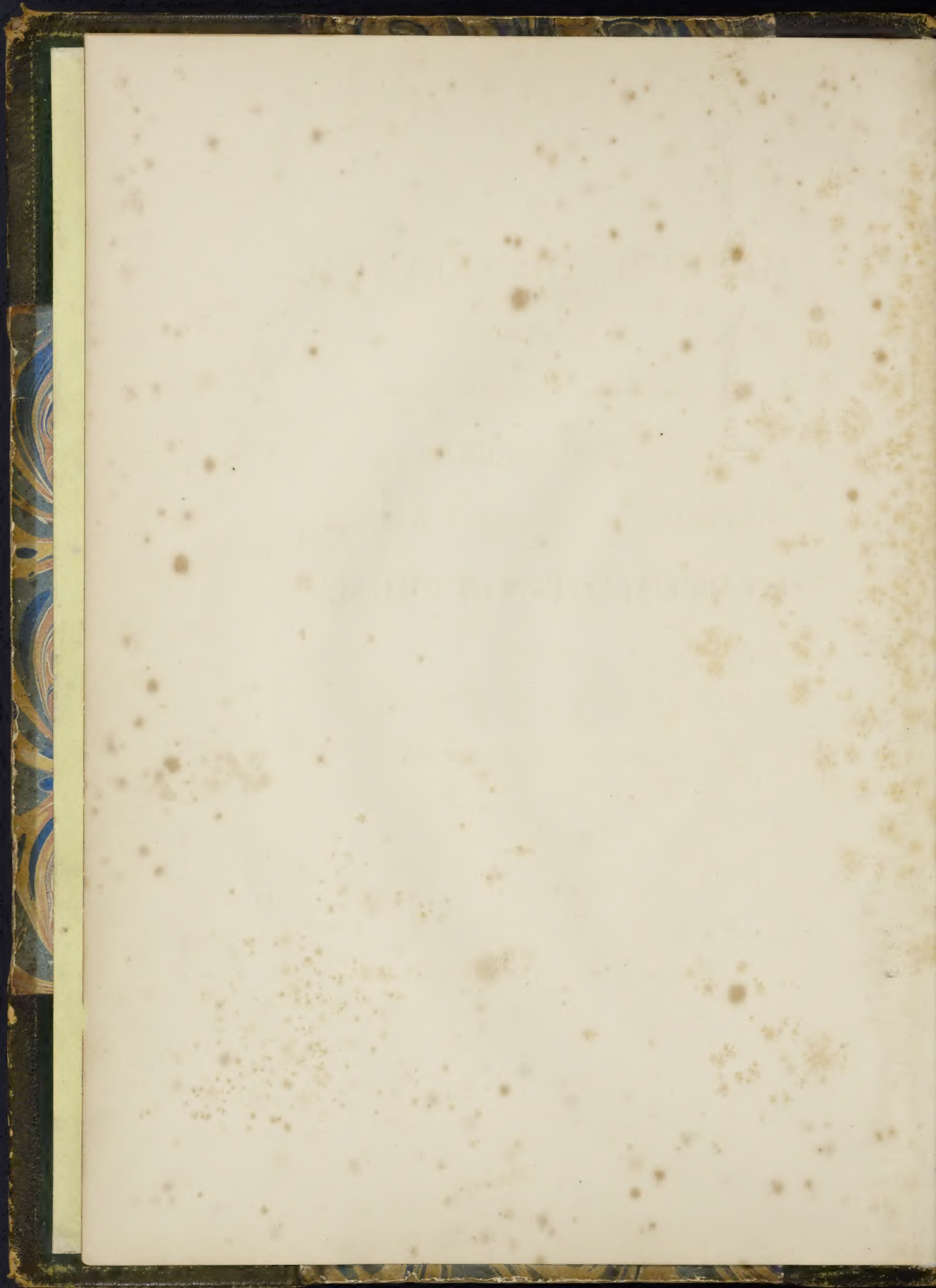


THE J. PAUL GETTY MUSEUM LIBRARY

**MUSEUM DISNEIANUM.**







# MUSEUM DISNEIANUM,

BEING

A DESCRIPTION OF A COLLECTION OF

ANCIENT MARBLES,

SPECIMENS OF ANCIENT BRONZE,

AND VARIOUS ANCIENT FICTILE VASES,

IN THE POSSESSION OF

JOHN DISNEY, ESQ., F.R.S., F.S.A.,

AT THE HYDE, NEAR INGATESTONE.

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LONDON:

LONGMAN, BROWN, GREEN, AND LONGMANS,  
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OF

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JOHN DISNEY, ESQ., F.R.S. F.S.A.,

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WITH ENGRAVINGS.

---

"MIREMUR PERIISSE HOMINES, MONUMENTA FATESCUNT;  
MORS ETIAM SAXIS, NOMINIBUSQUE VENIT."

AUSON. ITALIC.

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LONDON:

PUBLISHED BY J. RODWELL, 46, NEW BOND STREET.

PRINTED BY G. WOODFALL AND SON.

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MDCCCXLVI.



# MUSEUM DISSEMINUM

AND THE HISTORY OF THE

PRESENT MUSEUM

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## INTRODUCTION.

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IN offering to the public an account of so small a collection as the present, the best apology I can make is; that the contents have been so favourably appreciated by some of the best judges of the present and recently past times, as to induce them earnestly to request me to do so.

The far greater part of it was formed jointly by Mr. Thomas Hollis and his friend, Mr. Thomas Brand, (who eventually took the name of Hollis in addition to his own,) principally, indeed, by the former, during their several visits to Italy, from the year 1748 to 1753.

All the specimens were sent to the Hyde by them, as they acquired them; and in the year 1761, the Hall there, as it now is, was built from designs of Mr. (afterwards Sir William) Chambers, for their reception and arrangement.

To those which these gentlemen collected, the following have been added by myself, viz:—

The head of Hermarchus.

The head called Lucius Corbulo.

The Laughing Faun.



when, in the originals, they seem to have more frequently used the accusative, *Annos Menses, &c.*, as appears everywhere in the books of Gruter, Gudius, and Gori, though the ablative is very common.

I have, however, met with one instance in which both are used in the same inscription:—

D. M. S.  
C. ÆLIUS. C. L.  
COSMIO.  
VIXIT ANNIS.  
LXX. VII. M. VII.  
DIES. XXVI.

GORI, Vol. I., p. 285.

I am unwilling to quit this introductory essay, without saying—that in determining the size and manner and style of getting up and printing the book, I have professedly imitated the British Museum; so that those who possess both, may make this work a continuation or sequence, in uniformity with that valuable and beautiful book. Nor is this done with a view to assume any importance to which my collection is not entitled, but in hopes that so doing may operate as an inducement to others, possessed of larger and more distinguished collections, to put forth their treasures to the world in a similar manner.

What a valuable set of books would be formed if the collections at Wooburn, Wilton, and Petworth were printed, so as to form a continued series with the National Cabinet in Russell Street.

So far back as the year 1818 I began a catalogue raisonné of

all such objects of antiquarian interest as had been collected, and were then at the Hyde; which was not completed till the year after my return from Rome, in 1827, where I acquired some few additional pieces. That catalogue forms the basis of the present work, but much has been omitted, as adapted only to private use and of mere personal interest. The whole MS. occupies several volumes, as it includes many Greek terracottas, vases, bronzes, and pictures.

A wish has been expressed by my friends that some of these objects also should have been added to the marbles here published; but I am more disposed to wait till I have ascertained what reception this book may meet with, before I venture further. I may, nevertheless, at a not very distant period, put forth some specimens by way of appendix or addendum.

I am indebted to the skill and very kind assiduity of Mr. L. A. Hamersley, Principal of the Government School of Design at Nottingham, for the very accurate and beautiful Plates in Lithograph.

JOHN DISNEY.

THE HYDE, January, 1846.





## MR. TATE'S PREFACE.

THE order of succession in which the following inscriptions are placed is copied from the arrangement observed in the valuable collection of Gudius<sup>a</sup>, as digested by Kool and edited by Hessel.

No. I. belongs to the first class, *Diis Dicatorum*, in Gudius. The dedications to Hercules are found from xxxi. 10 to xxxiv. 8.

No. II. belongs to the eighth class, *Militum*, in Gudius. Similar inscriptions are found cliii. 5, cliv. 8, clxiv. 1, 2, clxvii. 4. For the authority on which *ÆLIA GALLA* is taken as the name of the tribe, see Gudius Indices, *Tribus Romanæ*, xxxiv., *Prænominum*, &c., lxxiv., lxxxiii., lxxxiv., and lxxxv. In the last page quoted two copies are given of the inscription; and it appears that in the time of Gudius this marble was the property of LEONARDUS AUGUSTINUS, a Roman Antiquary.

Nos. III., IV. and V. belong to the ninth class, *Libertorum et Officiorum Domus Augustæ*, in Gudius. Similar inscriptions are found, clxxxix. 2, 9, 13, &c. &c.

Of Agathe, in No. III., it may be remarked, that many epithets of similar meaning occur as appellations given to female slaves, Chresime, Chreste, Onesime, Piste, Phronima, and the like.

<sup>a</sup> Note.—I have not given the inscriptions in the same *order of succession*, but have placed Mr. Tate's numbers by the *side* of each, in the inner margin of the plates.—J. D.



Nos. VI., VII., VIII., IX., X., XI., and XII. belong to the fourteenth class, *ADPECTUS CONJUGUM*, in Gudius. Of the above, No. X., printed in Gudius, cclxxx. 1, from his MSS. When he saw and copied it, this marble also was the property of *LEONARDUS AUGUSTINUS*, already mentioned. Other instances of the foramen, made to hold a vial of tears, occur cclxv. 9, cclxvi. 11, cclxxxv. 6, cccxxx. 18.

"I remember when I was in Italy," says Mr. Melmoth, "to have seen several conjugal inscriptions upon the sepulchral monuments of ancient Rome; which, instead of running out into a pompous panegyric upon the virtues of the deceased, mention singly, as the most significant of encomiums, how many years the parties had lived together in full and uninterrupted harmony."—Fitzosborne's Letters, Letter 35.

Instances of the kind alluded to by Mr. Melmoth occur in Gudius, cclxii. 10, cclxxviii. 3.

Inscriptions wanting the clause *sine querelâ*, but containing it by implication, and stating very exactly the duration of conjugal life, are of perpetual occurrence.

Nos. XIII., XIV., XV., and XVI. belong to the sixteenth class in Gudius, *Heredum, Gentilium, &c.*, of complex and promiscuous relations.

Of *Claudia SPES*, in No. XIV., it may be remarked, that the same appellation *Spes* occurs repeatedly, cxci. 5, ccxxxiv. 3, cclxxix. 6, &c., and that names of the like favourable import were frequently given, chiefly, perhaps, to children of the libertine rank, as *Felicitas, Profutura, Sperata, &c.*, or from the Greek, as *Nice*, in

No. II., Charis, Euphrosyne, Elpis, Procope, Tyche, Agathetyche, Callityche, &c.

For the condition of *Servus Publicus*, see p. 39, of *Roman Antiquities*, a book of the very highest excellence in its kind, by my learned friend, Dr. Adam, of Edinburgh.

The riddle contained in No. XVI. is left for any Œdipus by profession who likes such amusement. For a similar enigma, with its solution, see ccxc., which, however, may be interpreted innocently enough by the help of two classical *sortes*, “*Vir gregis ipse Caper*,” and “*Olentis uxores mariti*.”

Nos. XVII. and XVIII. belong to the nineteenth class in Gudius. *ADFECTUS LIBERTORUM AC SERVORUM INTER SE ET SUOS*.

Parallel to the form in No. XVII. is *HAVE JULIE MARPESSE*, for which see cclvi. 8.

To the name *Expectans*, in No. XVIII., others of similar import occur, given, apparently, like those mentioned under No. XIV., for their kind and auspicious signification.

*Fortunatus*, as in No. V., *Euelpistus*, *Profuturus*, *Speratus*, &c.

Of the freedman it may be remarked, that he was more particularly known by taking the *prænomen* of his master, “*gaudent prænomine molles Auriculæ* ;” and so the formula runs, *Titi Libertus*. —See Adam, *Rom. Antiq.*, pp. 33, 42.

*Dicarchis* is an appellation which seems very rarely to occur. The cognate terms, *Dicæarchus* and *Dicæosyne* are found cxci. 6. and cclxix. 9.

JAMES TATE, M.A.

THE HYDE, 7th August, 1809.





## LIST OF PLATES.

- I. MINERVA.
- II. ANTONINUS PIUS.
- III. MARCUS AURELIUS ANTONINUS.
- IV. TITUS FLAVIUS DOMITIANUS.
- V. A SCYTHIAN WARRIOR.
- VI. ATYS.
- VII. OTHO.
- VIII. JUPITER SERAPIS.
- IX. TERMINAL BEARDED BACCHUS.
- X. HEAD OF A MUSE.
- XI. SAPPHO.
- XII. BACCHUS AND CERES.
- XIII. BACCHUS AND LIBERA.
- XIV. THALIA.
- XV. SILENUS.
- XVI. ÆGINETAN BACCHUS.
- XVII. HERMARCHUS.
- XVIII. LUCIUS CORBULO.
- XIX. LAUGHING FAUN.
- XX. MERCURY (YOUNG).
- XXI. PORTRAIT OF A ROMAN.
- XXII. JULIA SABINA.
- XXIII. BACCHUS AND LIBERA (YOUNG).



- XXIV. APOLLO.  
XXV. A MAN (TOGATUS).  
XXVI. A PIPING FAUN.  
XXVII. LEUCOTHOE.  
XXVIII. SILENUS (AND DOG).  
XXIX. CUMÆAN TERM.  
XXX. JUNO SEDENS.  
XXXI. MEDUSA.  
XXXII. JULIUS CÆSAR.  
XXXIIA. ARABESC REVERSE.—J. CÆSAR.  
XXXIII. TWO BACCHANTES.  
XXXIV. CLAUDIUS DOMITIANUS NERO.  
XXXV. PAN.  
XXXVI. A NYMPH DANCING.  
XXXVII. TWO PATERÆ.  
XXXVIII. M. AGRIPPA VIPSANIUS.  
XXXIX. AGAMEMNON AND CHRYSES.  
XL. UNKNOWN HEAD (IN RELIEF).  
XLI. SARCOPHAGUS (ROMAN).  
XLII. SARCOPHAGUS (GREEK).  
XLIIA. ENDS OF GREEK SARCOPHAGUS.

#### URNS AND TABLETS BEARING INSCRIPTIONS.

- XLIII. HERCULI INVICTO.  
XLIV. D. M. S. PATER CUM FILIA.—D. M. ÆLIA AGATHE.  
XLV. CONSIDIA VENERIA.—TITUS POMPONIUS.—M. FURIUS  
EUTYCHUS.  
XLVI. C. MENANIO.— . . . MULO. TEC.  
XLVII. TI. CLAUDIO.  
XLVIII. T. FL. VERO.

- XLIX. VIVINACIO.  
L. POMPEIÆ MARGARIDI.  
LI. HAVÆ ACCLE.  
LII. L. SENTI COCCETI.  
LIII. MARCO ULPIO.  
LIV. AEL.—J. POSTUMIA.  
LIV<sup>a</sup>. THE THIRD SIDE OF PLATE LIV.  
LV. TI. CLAUDIUS HERMIAS.  
LVI. CN. CÆSIO.—Q. CALIDI POTH1.  
LVII. T. STATILIO HERMETI.  
LVIII. ONE END OF PLATE LVII.
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N.B. The small figures, 1, 2, 3, &c., in each Plate, correspond with the Roman numbers, I, II, III, &c., in Mr. Tate's Preface.

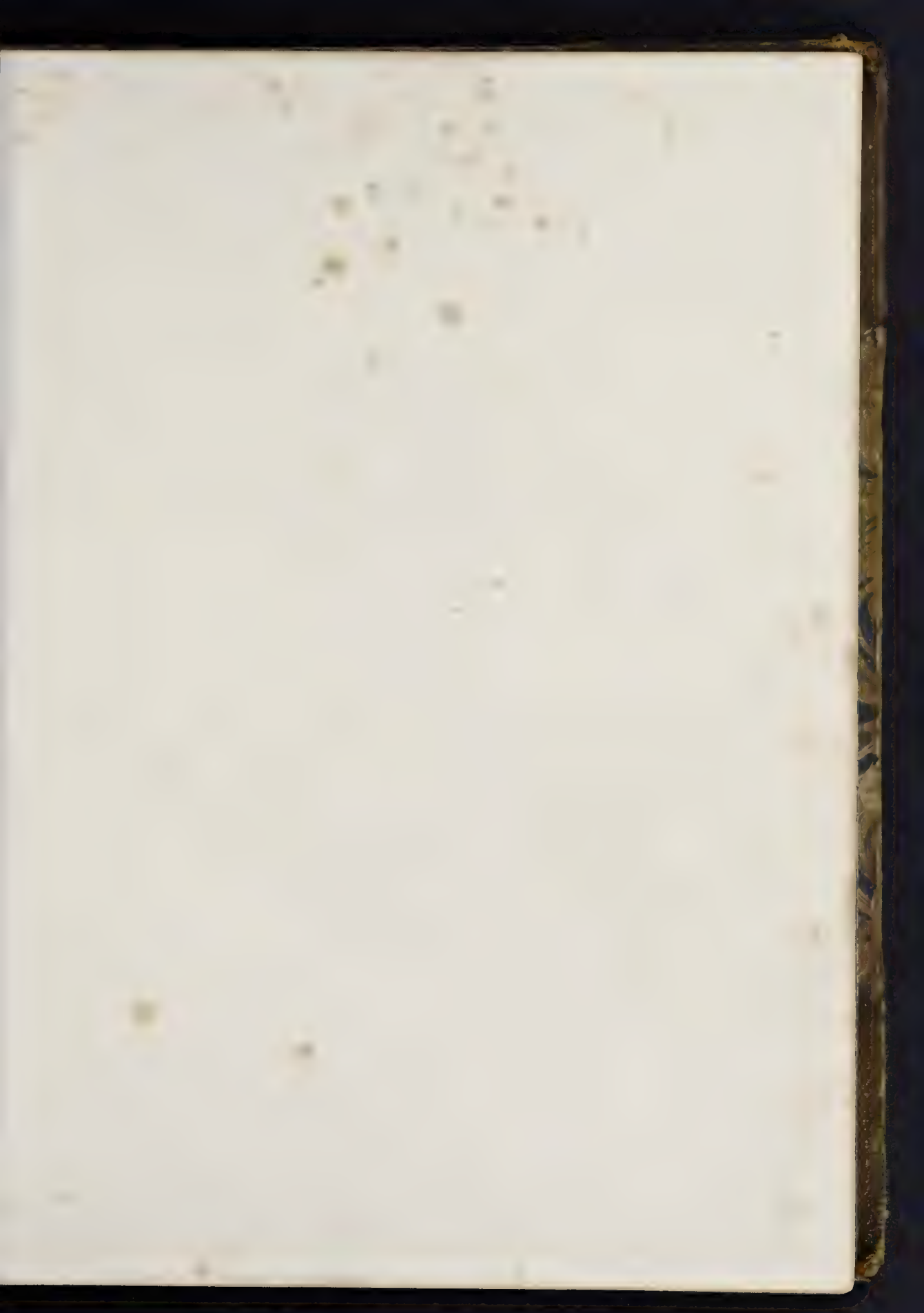
ERRATA

Page 24, sixth line from the bottom, *for* 1797 *read* 1617

Page 41, last line, *for* L'Oltimo Styla, *read* L'Ottimo Styl.

Page 56 third line from the bottom, *for* Ululantibus, *read* Ululantibu.







MINERVA.

## PLATE I.

## M I N E R V A.

This bust was brought from Rome by Mr. Lloyd, and bought of him by Mr. Thomas Hollis, in 1761. The helmet has the owl's beak upon it, and the breast-plate is surrounded by a snake; of these, as emblems of vigilance and wisdom, see "The Ancient Marbles in the British Museum," Part I., Plate I., a head of Minerva very much resembling this.

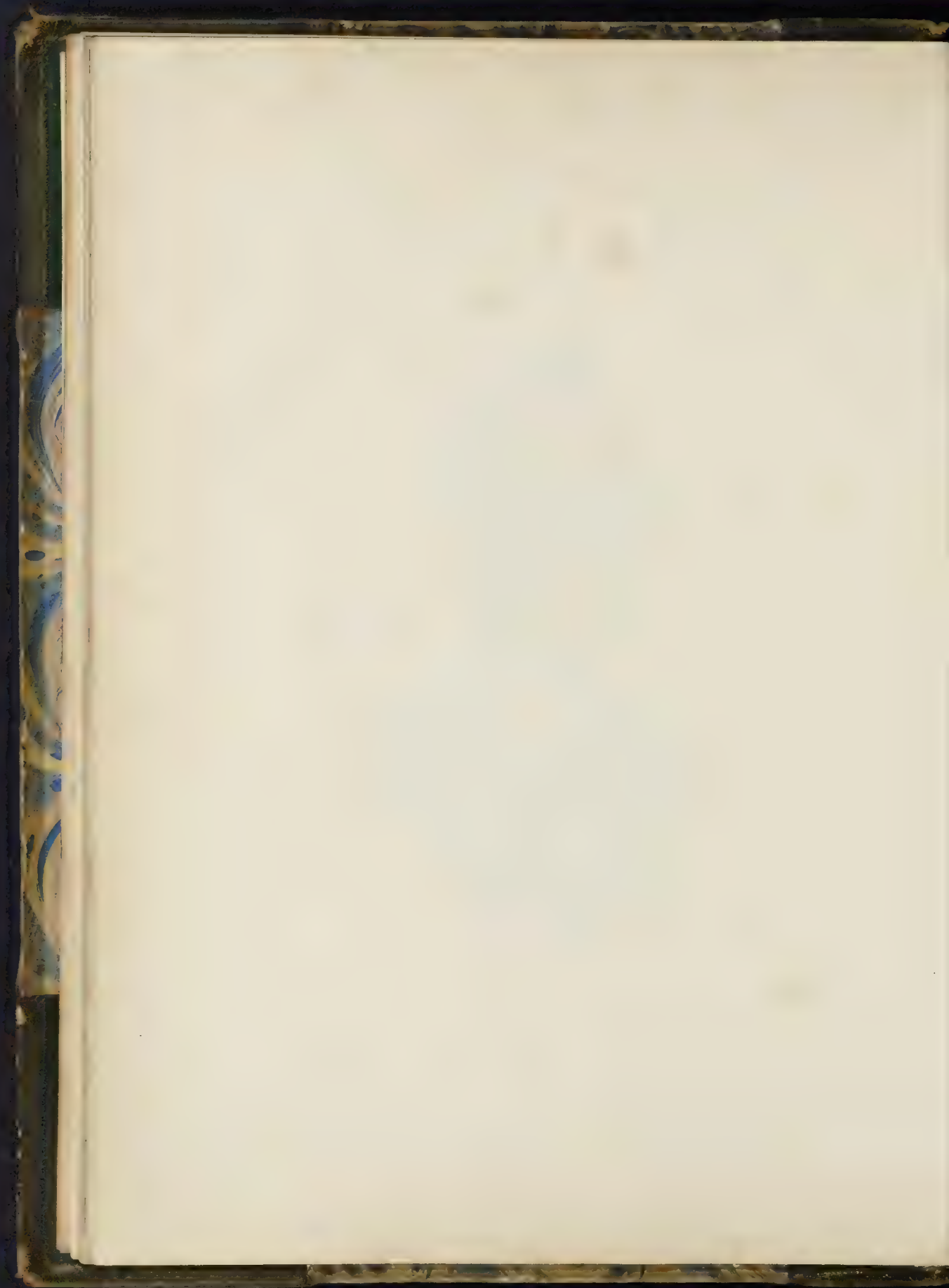
The head is of Parian marble; the bust of Luna marble, antique but later than the head; the nose is restored, by a piece of marble evidently taken from the bunch of hair behind.

Mr. McCulloch, in the *Geological Transactions*, says, "It is certain, indeed, that the great sculptors abandoned the marbles of Paros after the quarries of Luna and Carrara were discovered; the superior fineness and whiteness of these marbles (which at present cause them to excel any with the places of which we are acquainted) rendering them also at least equal to the best of those ancient ones of which the native places are now unknown."—*Geol. Trans.* vol. iii. p. 103.

Characterizing the style of hair in Grecian deities, Dallaway says, "Minerva has thick curls which flow beneath the casque."—*Statuary and Sculpture*, p. 49.

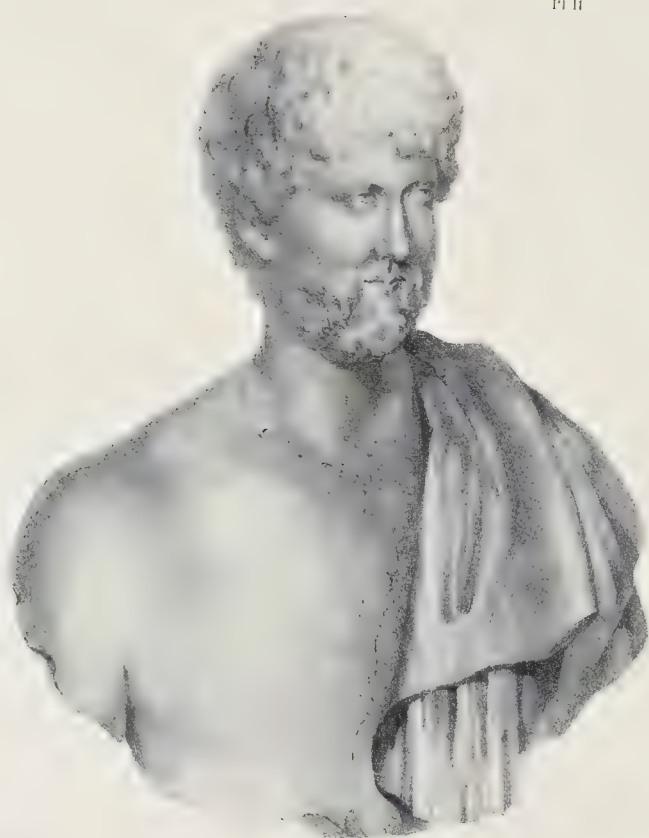
See also Fulgentius, *Mythologicon*, lib. ii. 2.







PII



ANTONINUS PIVS.



## PLATE II.

## ANTONINUS PIUS.

He succeeded Hadrian, and died A.D. 161, and was father of Marcus Aurelius Antoninus. Mr. Taylor Combe saw this bust in 1818, and though satisfied of its genuineness and merit, thought it might be Antoninus Pius; but would rather say unknown. It has been somewhat injured by time, but the countenance is very expressive. The chest and breast are good.

Compare this head with his coin in middle brass—the head laureate; and on the obverse *ANTONINVS AVG. PIVS, PP. TR.P. COS. III.* There is a coin with the same obverse in the Museum Meadianum, 125.

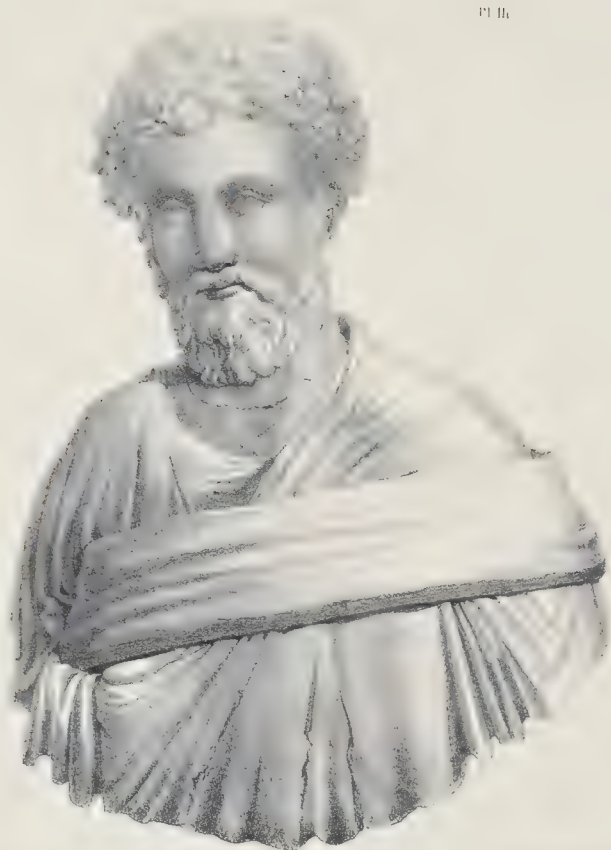
The pillar called Antonine's Column, at Rome, has nothing to do with him: the inscription it bears is incorrect, placed there by Pope Sixtus V. "It is now universally agreed that the pillar was erected to Marcus Aurelius by the Senate; and the bas-reliefs are entirely devoted to that Emperor."—Burton's *Antiquities of Rome*, p. 176.







PL II



MARCUS AURELIUS ANTONINUS.

## PLATE III.

## MARCUS AURELIUS ANTONINUS,

Succeeded his father Antoninus Pius, A.D. 161, and died 180; the bust is clothed in the "tunica laticlavia." The workmanship good. It was once in the Barberini Palace in Rome; and was purchased in 1766.—See Hollis, Mem. p. 835.

Of this bust I found the following memorandum: "Un busto di Marco Aurelio il quale era portato d'Alessandria undici anni fa." —Dated Venice, 26th Feb. 1753.

The unrestored bust is antique, but not of his time, as the laticlave was not then worn.—T. C.

See his coins in large brass, and Mus. Mead., p. 128.

In the Gallery at Florence is a bust of Severus with exactly the same broad band across the breast; described in the Catalogue, (p. 40, edit. 1825,) "avec le laticlavium."

See the notice as to Antoninus's Column, ante, Pl. II.

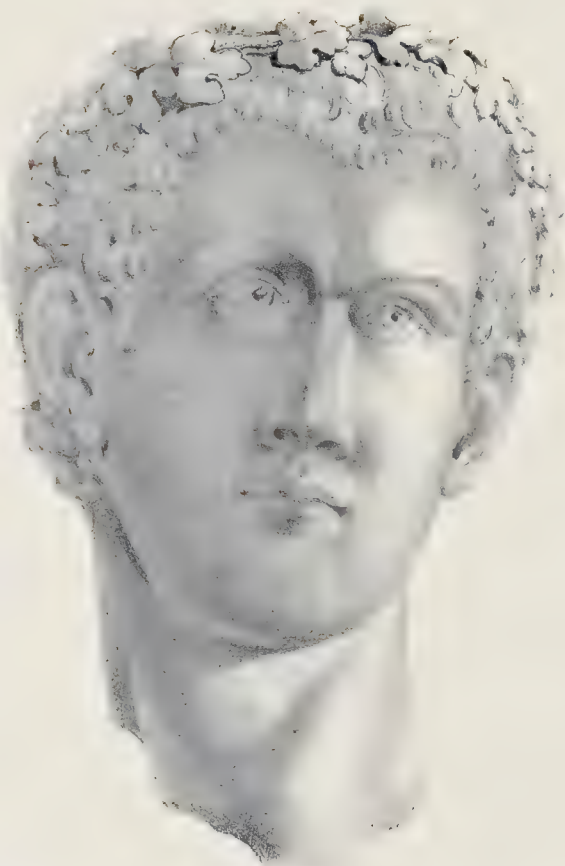
Mr. Hawkins, of the British Museum, has taken great pains to investigate the history of the peculiar dress which is exhibited on this bust, and come to the conclusion that it is not the laticlave, but that it is the laena; therefore the whole may be of the Emperor's own time.

See Mr. Hawkins's very full and learned disquisition, Brit. Mus. Mar. Part X. Pl. XII.









Holmes & Watson Lithographers

TITUS FLAVIUS DOMITIANUS.

## PLATE IV.

TITUS FLAVIUS DOMITIANUS,

Son of Vespasian, and brother of Titus ; died A.D. 96, aged 45.

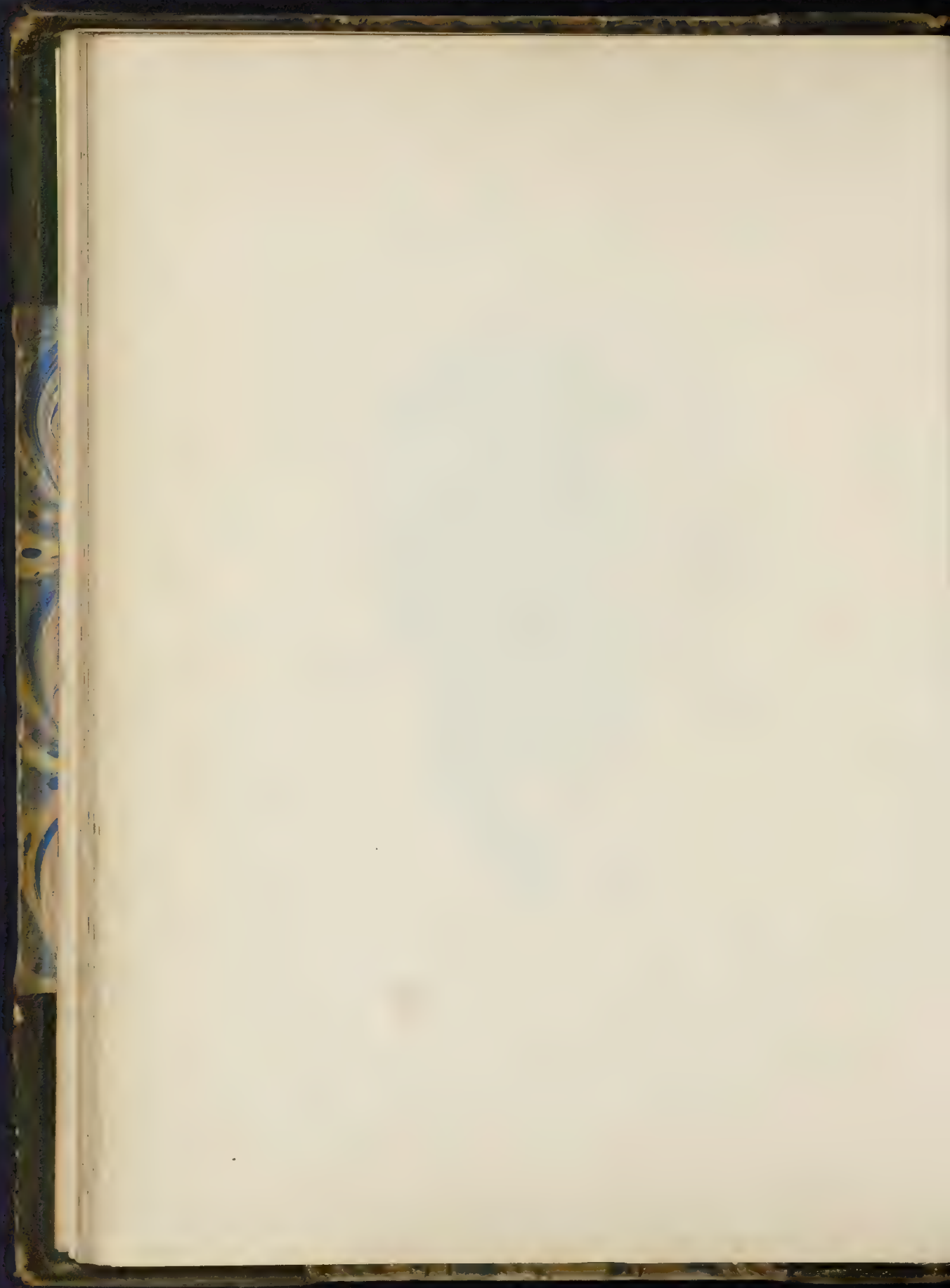
This is a head only ; as a bacchanal crowned with vine leaves ; broken off at the neck, and has no bust ; has been probably part of a statue, from its leaning position ; there is no part restored.

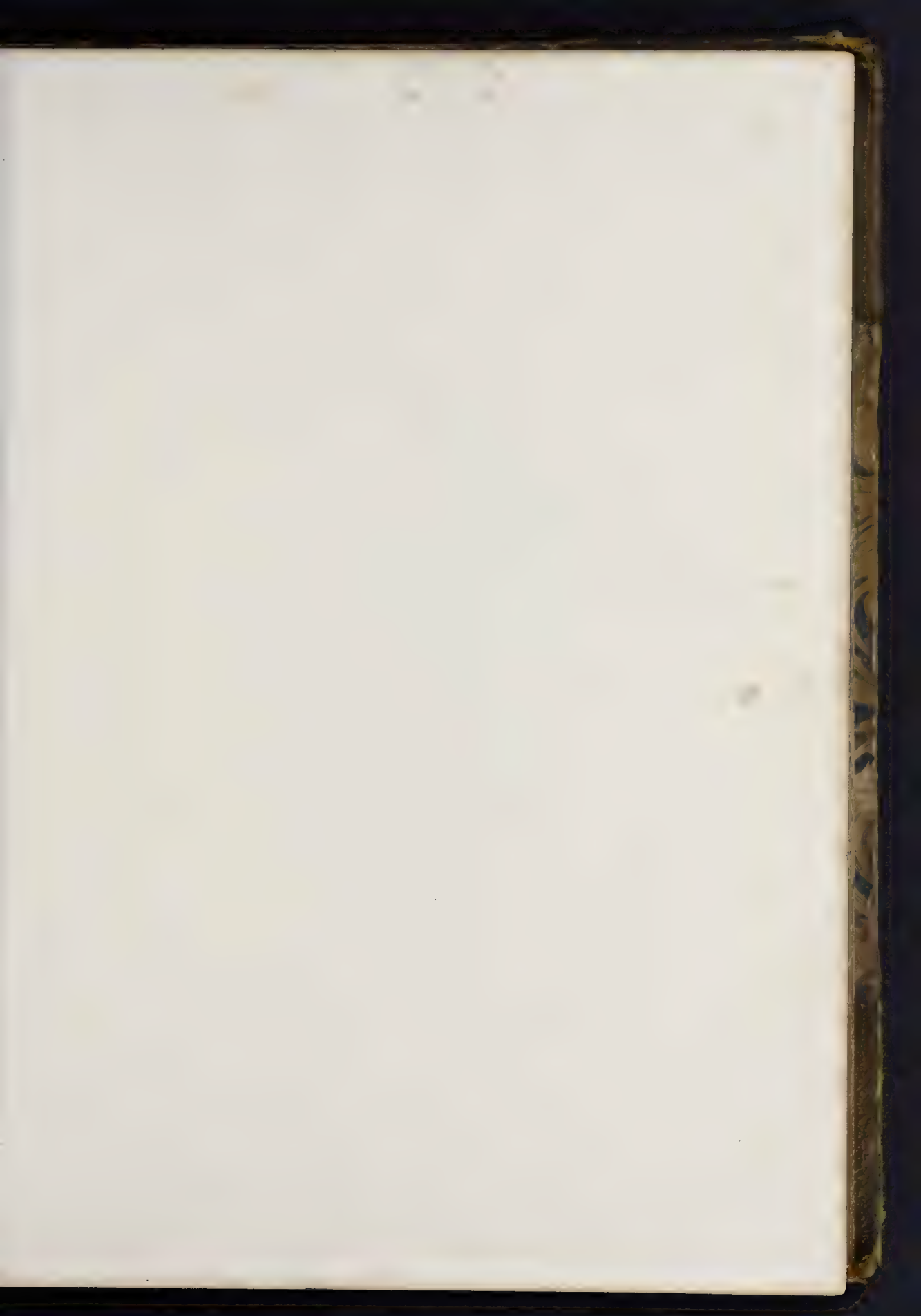
T. C. pronounced it to be a fine genuine portrait.

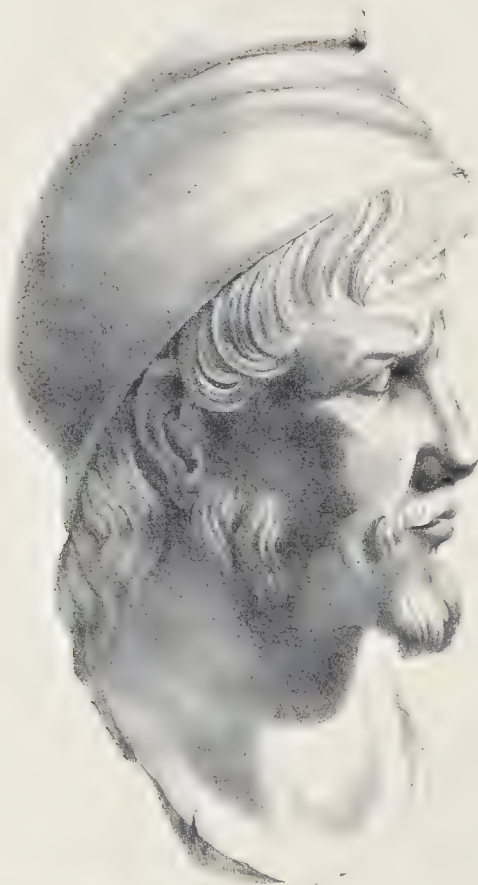
“The portraits of Domitian are scarce, as, according to Dallaway, they were destroyed by order of the Senate.”—Sculp. and Statuary, p. 171, note (m.)

See his coin, large brass, Mus. Mead. p. 118.









A SCYTHIAN WARRIOR.

## PLATE V.

## A SCYTHIAN WARRIOR.

A bust in alabaster, discoloured by time, in the Phrygian mitra ; of good genuine Greek work ; very perfect.—T. C. 1818.

Very large and handsome lachrymatories, or bottles, of the same sort of alabaster, are found in Attica, and have been brought from time to time into this country.

The substance in which this bust is cut is the same as that sepulchral vase figured Mus. Mar. Part V. Pl. X. fig. 4., which in the letter press, page 37, is said to be “formed of the alabaster of the ancients, (stalagmitical fibrous carbonate of lime,) of a yellowish colour, with white onychine stripes.”







PL VI



ATYS.

## PLATE VI.

## ATYS.

This head has on the Phrygian mitra; was bought at the Duke of Argyle's sale, 1771.

Antique and very good.—T. C. 1818.

It was called Paris for some time, till my very excellent friend, Sir Richard Westmacott, gave it as his opinion that it is Atys.

There are several heads of Paris very like this; on a Greek vase, engraved by Millingen, [*Peinture des Vases Grecs*, Pl. xlii. p. 63,] the dress and features of a head called Paris resemble it much. I have a Greek vase in my possession very similar.

"Et nunc ille Paris cum semiviro comitatu,  
Mæonia mentum Mitra."

*ÆNEID*, iv. 215.

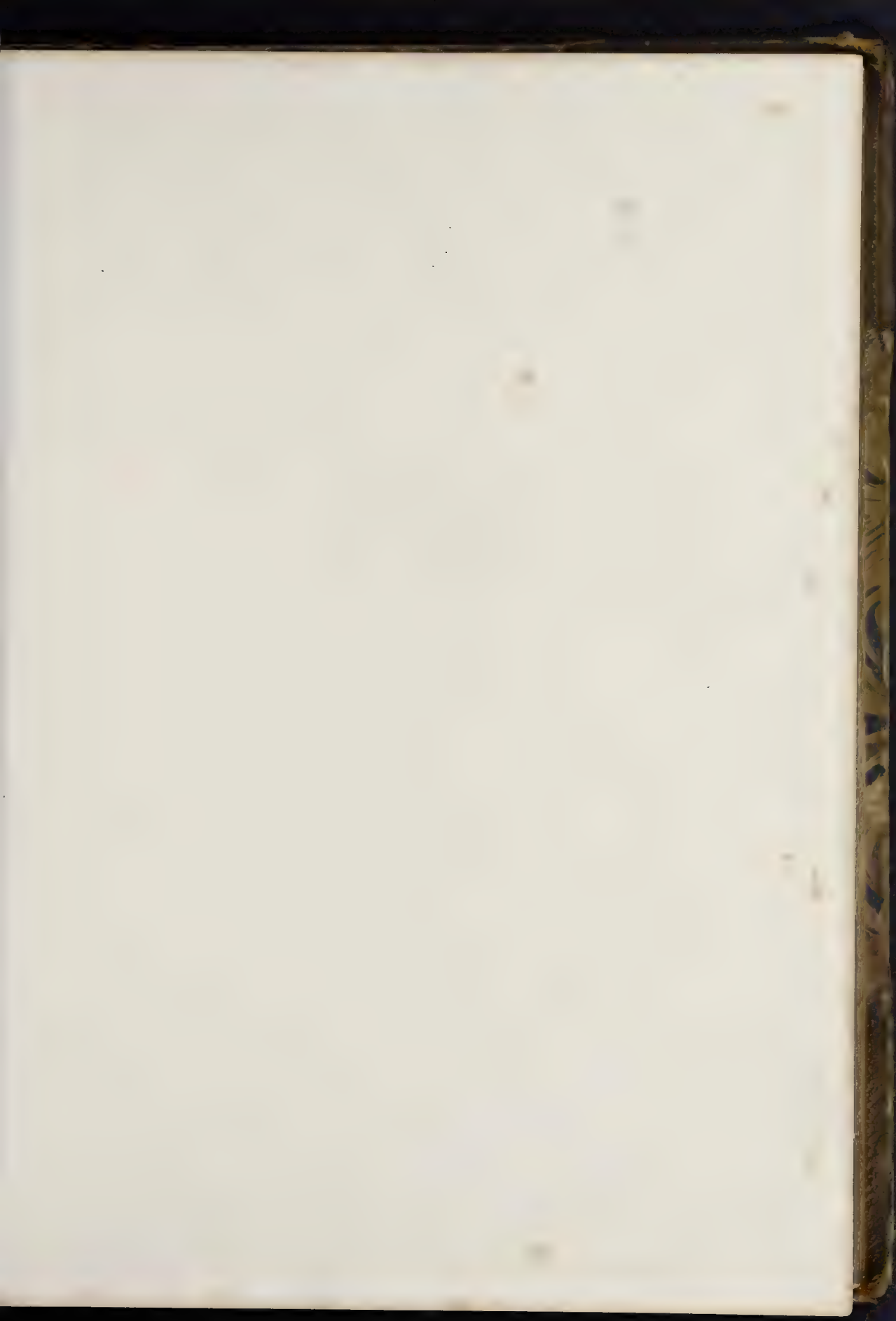
See Ovid. *Met.* x. Fab. 2. and *Ibis* 455, Noel *Dic. de la Fab.*, "Atys."

Dr. Darwin, in his disquisition on the Portland Vase, calls the head on the bottom "Atys."—See *Bot. Gard.* Canto ii. l. 319, and (n.) xxii.

The resemblance between this marble, and the head on the vase is very striking, especially in the androgynous character of both.









OTTO

## PLATE VII.

## OTHO.

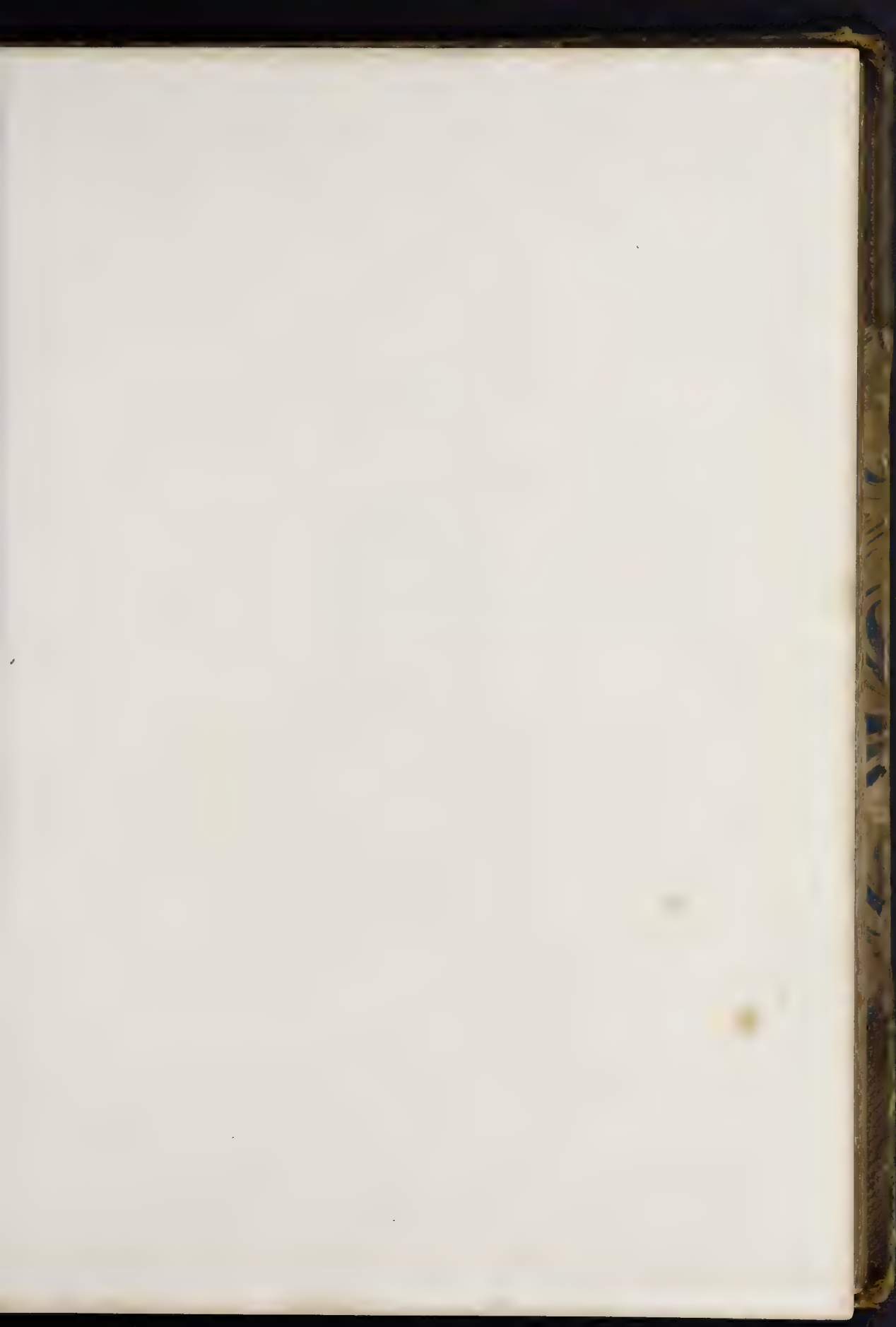
I have called this Otho, though with some hesitation; the bust has a robe on;—the angusticlave.

The hair, if it does really belong to the head, is combed up. Mr. Taylor Combe, when he saw the bust, doubted whether it were Otho, or not; as he was known to wear a wig; and this hair does not appear quite sufficiently separated from the head: he pronounced it antique and good.

The angusticlavus was the mark of senatorial rank.—Adams, *Roman Antiq.* p. 417.









HERCULES

## PLATE VIII.

## JUPITER SERAPIS.

A beautiful little bust, genuine, antique, and very fine.—T. C. 1818.

A modius is on his head, adorned with leaves and berries; the hair and beard are very fine and bold: the bust is draped.

It was bought of the Abbate Clementi, at Rome, 1752. Pluto is also represented with the modius or Πόλος on his head, as well as Jupiter; and Mr. Payne Knight describes him with that attribute: the general character of the head and hair (having three curls hanging down upon the forehead) in this bust, very much resemble what *he* calls "Pluto."—See Knight's Inquiry, art. 145. I have a bronze figure, whose bust and head are very like this marble.

The modius or Πόλος was the seed vessel of the Egyptian Lotus, now *Nymphæa Nelumbo* of Linneus.—Knight's Inquiry, 146.

For a figure of this plant, see *Encyclopædia Londinensis*, article "*Nymphæa*;" but there is a better representation in Curtis's *Flora Londinensis*, plate 983. B.

"The deities (i. e. Grecian) were distinguished by a peculiar form and manner in which the hair was disposed, particularly that of Jupiter, which was never varied as having no distant resemblance to the mane of a lion seen in front."—Dallaway, *Statuary, &c.*, p. 47.

The vessel on the head, hitherto called a modius, is now understood to be a calathus; referring to a passage in Macrobius, where, speaking of Jupiter Serapis, he says, "*Calathum capitijus infigunt.*"—Macrobius, *Saturnal. Lib. i. cap. 20.*







PL IX



TERMINAL BEARDED BACCHUS.

## PLATE IX.

## TERMINAL BEARDED BACCHUS.

Antique and good Greek workmanship.—T. C. 1818.

For an account of the Indian or bearded Bacchus, see *Brit. Mus. Marbles*, Part. II., Pl. XIX.,—the plate No. XXX., however, in the same part resembles this head very greatly.

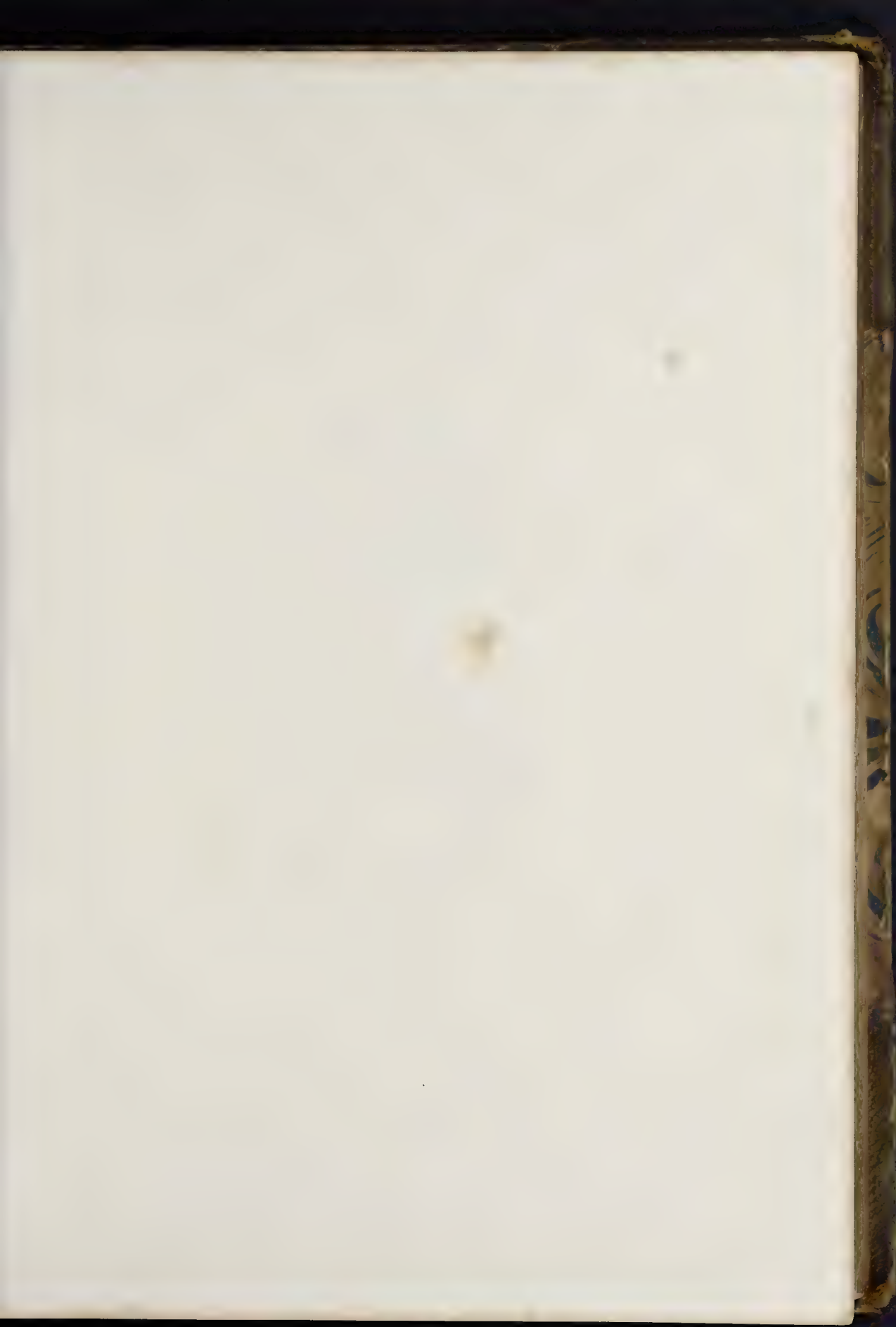
In an old catalogue of these marbles, this bust is called Plato by Mr. Thomas Hollis, a mistake very often made; as appears from an observation of Mr. Payne Knight's, in these words.

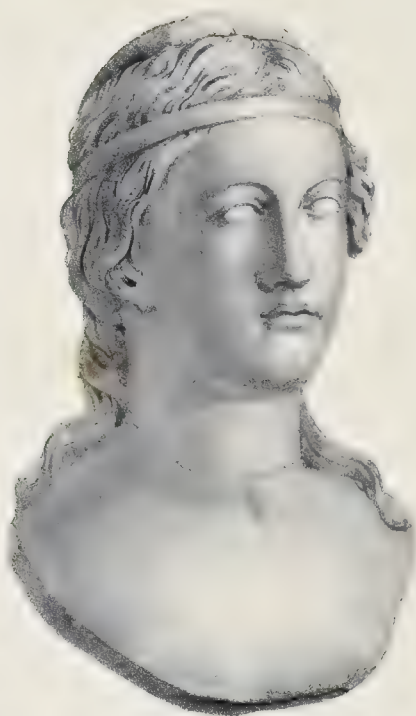
“The practice of early artists in copying individual nature in ideal personages, has caused the heads of Bacchus to be frequently mistaken for the portraits of the philosopher Plato; whose features appear to have had the same resemblance to him as those of Socrates had to Silenus.”—*Dilettanti Soc. Spec. Sel. Vol. I.*, Pl. VIII.

Mr. T. Hollis bought this bust in 1761.









HEAD OF A MUSE.

## PLATE X.

## HEAD OF A MUSE.

Colossal, antique, and good.—T. C., 1818.

The band on the head, is said in an old catalogue to be “a fillet”—with this reference: “Of the fillet see Dallaway’s anecdotes of the Arts, p. 179:”—but further; see VITTA., a full account in Smith’s Dict. of Gr. and Rom. Antiquities, 1842.

The same sort of band, is called a broad diadem. Brit. Mus. Mar., Part II., Pl. XXX.

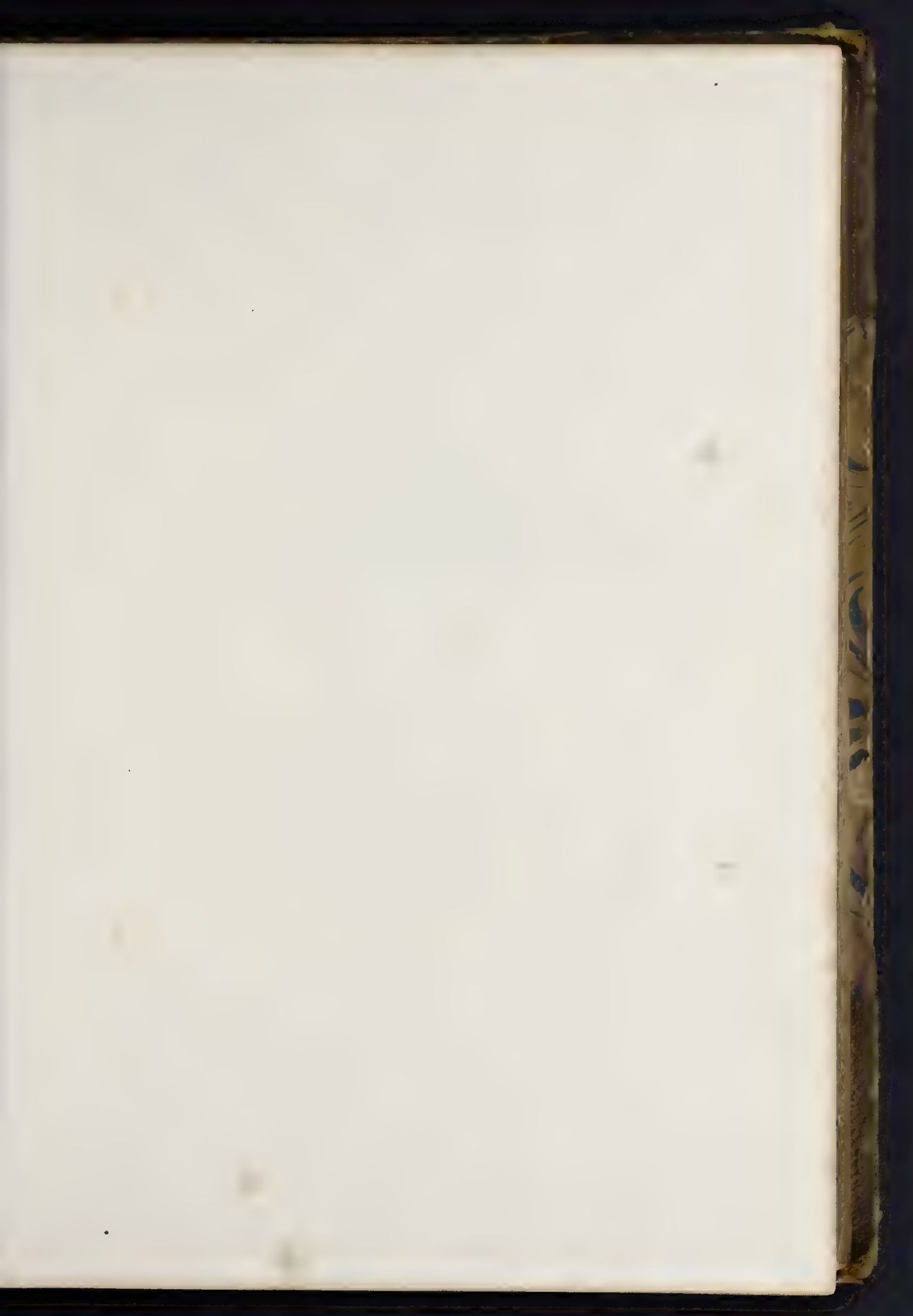
And there is a narrow diadem on a head supposed to be Homer, noticed in the same book. Pl. XLIV.

I have every reason to believe it was found in, or near to, the Acropolis at Athens.

Sir W. Richard Westmacott admired this bust greatly, when he saw it in 1827.







PL VI



SAPPHO.

## PLATE XI.

SAPPHO.

This is a small bust—antique and genuine.—T. C., 1818.

The hair is in a corymbus behind, and is thus referred to in a MS. note or memorandum, dated February, 1753, which I have copied; the original is now lost :—viz.

“La testa di Sappho con belli capelli.”

In her letter to Phaon, Ovid describes her, or rather makes her describe herself.

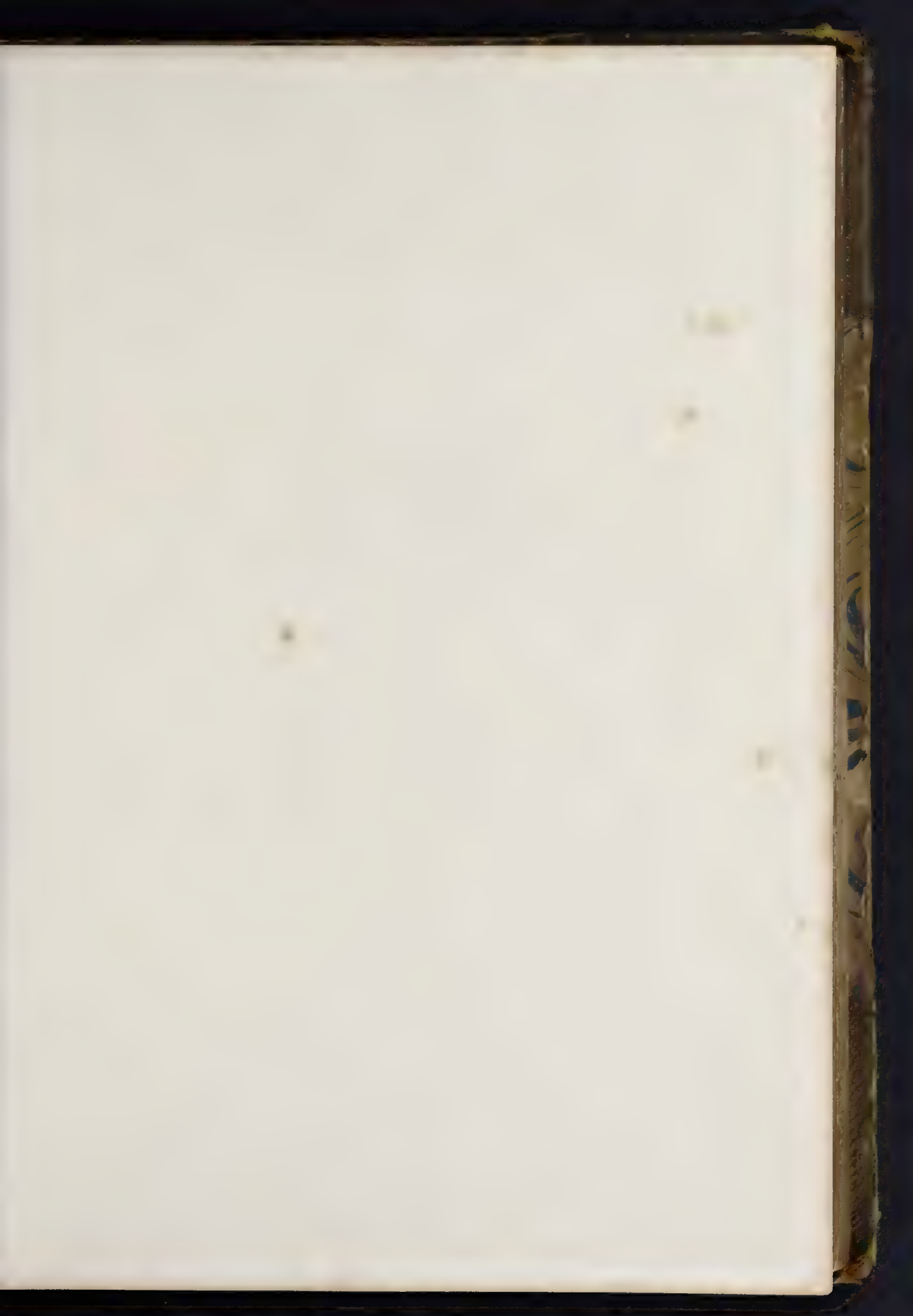
“Si mihi difficilis formam natura negavit;  
 Ingénio formæ damna rependo meæ.  
 Sum brevis, at nomen, quod terras impleat omnes,  
 Est mihi: mensuram nominis ipsa fero.”

Heroides xv. 30—34.

Compare this head with a gem of Sappho in Tassie's collection, No. 10,188, and engraved in Mr. Croley's Gems by that name; the resemblance is sufficiently strong. Sir R. Westmacott considered this marble to be a head of Sappho; and it has always been so called.









BACCHUS. ORIOLE

## PLATE XII.

## BACCHUS AND CERES.

This is a bifrontal term, and, for the reason why the two heads are thus joined, see *Brit. Mus. Mar.*, Part II., Pl. XVII.

"The two-faced JANUS seems to have been a composite symbol of the same kind (i. e. the destroying and producing power); and to have derived the name from *Iao*, or *Iaov* an ancient mystic title of Bacchus."—Knight's Enquiry, Art. 134.

In a MS. letter to me from the late Mr. James Christie, he sends me the following account.

"Mr. Böttiger derives the word Janus from *Dianus*, as the masculine of *Diana*, the one the Sun-God; the other the Moon-Goddess. And thus, the *Deus Lunus* and *Dea Luna*, equally occur in Roman mythology: these double terminal antique busts, still record the primitive Phœnician worship of the Sun and Moon, as *Moloch* and *Astarte*."

In the west of England the initial D, is very often pronounced to this day as a J. I, myself, know some gentlemen of Somersetshire, who always called Dugal Stewart—Jugal Stewart.

See also, Bryant's account of Janus, Vol. II., p. 251.

"In many instances the two personifications are united in one; and Bacchus, who on other occasions is represented as a bearded

venerable figure; appears with the limbs, features, and characters of a beautiful young woman; sometimes distinguished by the sprouting horns of the bull, and sometimes without any other distinction, than the crown or garland of vine or ivy."—Knight's Enquiry, Art. 100.

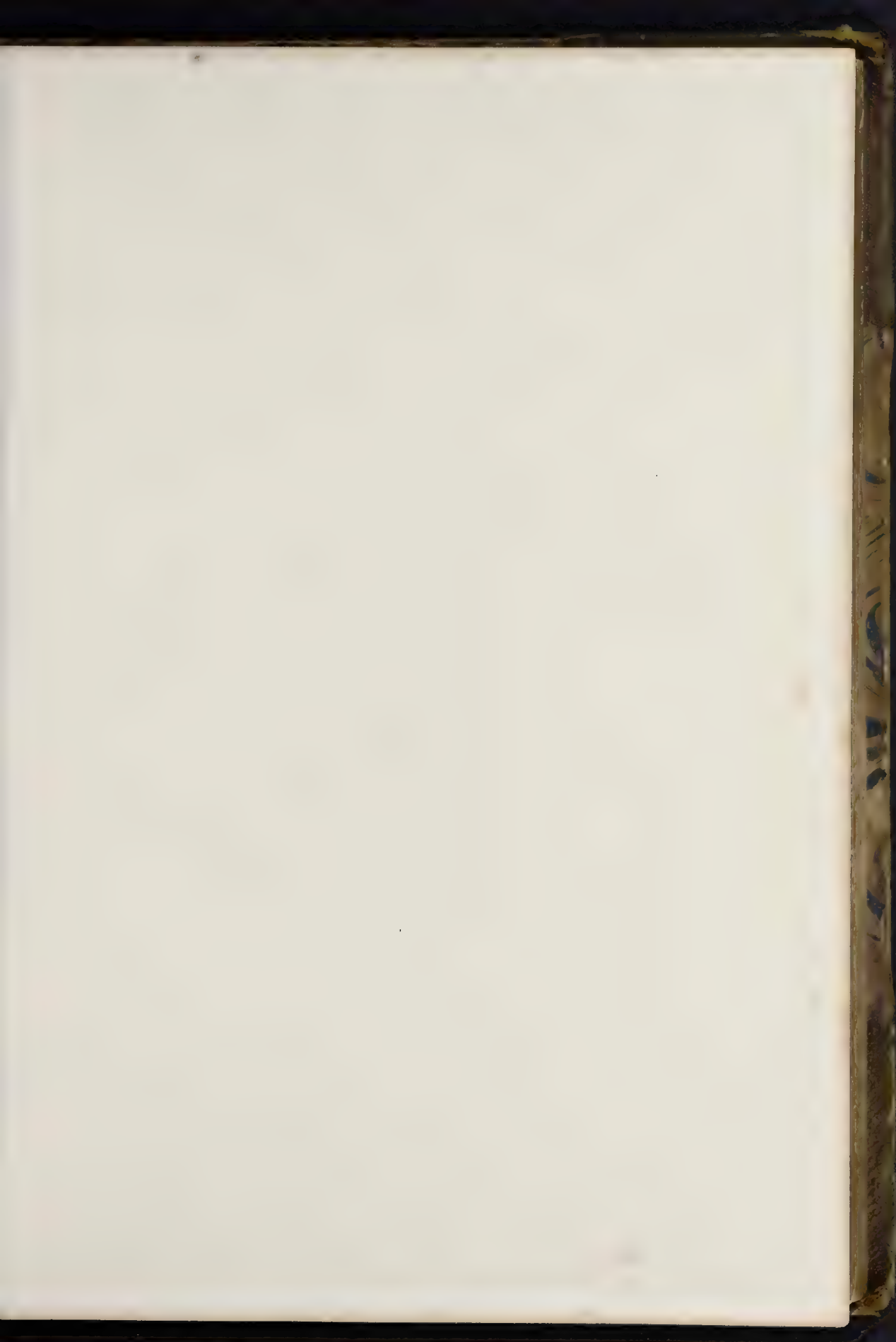
Here we have Bacchus, crowned with ivy: the other head has wheat or corn-flowers; and apparently, a poppy bud over the left ear, which belong to Ceres.

The tip of the nose in the Bacchus is restored, and so it is in the female face: there is no other restoration: the bust half way up the neck is modern.

Mr. James Christie furnished me with a note on this bust, including also the next Plate (XIII.), in a letter dated Dec. 22, 1797, after he had seen them and greatly admired them.

"Offerings of animals, and wine, and corn, were then substituted for human victims; and LIBER ET ALMA CERES, were invoked instead of Moloch and Astarte."

This he, therefore, called Liber et Alma Ceres.







A Romanesque style of the 14th

century, from the Vatican Museums.

BACCHUS & LIBERA.

## PLATE XIII.

## BACCHUS AND LIBERA.

A terminal Bifrons, similar to the last: see also Brit. Mus. Mar., Part. II. Pl. XVII.

The hair of Libera descends down to the shoulders; or rather the bands of the hair are arranged in the Egyptian style; a ribbon passes over her forehead, above which are two bunches of ivy. The male face very much resembles the features of Socrates, the beard falls in eight thick locks so as to hide the throat; the ears are pointed. This is very fine and genuine.—T. C.—J. C.—R. W.

“The union of youth and age,—the young and aged Bacchus, as in the Disney bust; denote the alternation of day and night; of life and death; and mark the faint hope entertained by the ancients of the existence of a future state.”—James Christie’s MS. letter.

The features of the old man much resemble those of Socrates; so much so, in other cases as well as this, that Mr. Knight observes upon it, in the quotation from him, ante, Plate IX., as to the face of Silenus.







THALIA.



## PLATE XIV.

## THALIA.

A very fine and spirited antique bust of this comic muse; and so esteemed by Mr. Taylor Combe and James Christie.

The head is crowned with ivy, and the bust draped. There is a fine head of Thalia, Mus. Marb. Part. III., Pl. V.

Nostra nec erubuit sylvas habitare, Thalia.—Virgil Ecl. VI.  
l. 2.







SCULPT.

## PLATE XV.

## SILENUS.

A terminal bust, marked by Mr. Thomas Hollis, as "very curious and rare." It was bought by him of Mr. Lloyd, 1761.

The head has a wreath of ivy with berries; at the base of the horns are two curls erect, somewhat in the manner of horns; and a third rising between them. There is hair on the upper part of the nose: the beard is divided into five locks, each ending in a curl.

It is entire excepting the tip of the right horn, which has been restored: of the best and boldest Greek workmanship.—T. C.

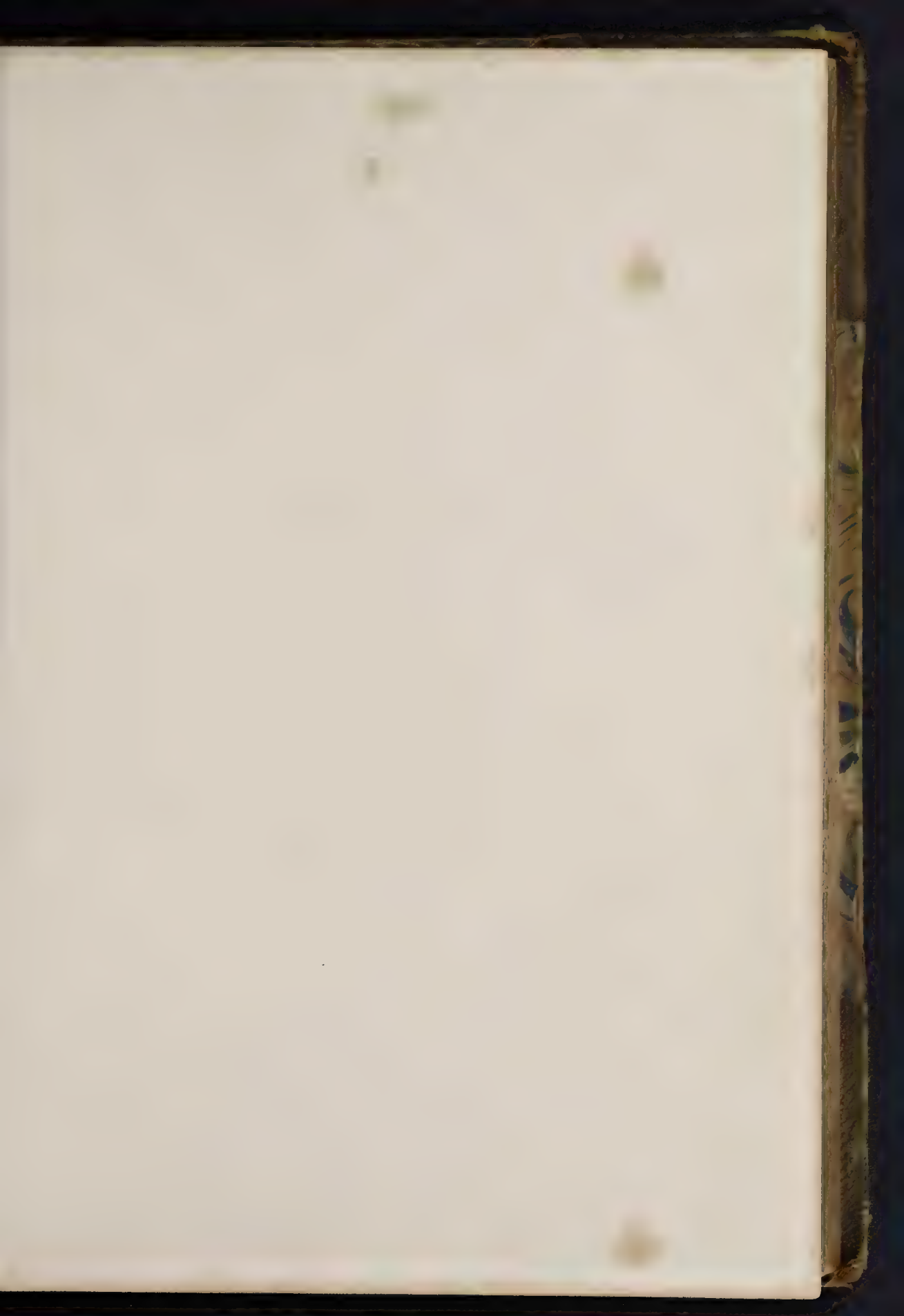
That the personifications called satyrs, could never have had any real existence, is shown, Laurence's *Nat. Hist. of Man*, p. 293, and D'Ancarville's *Recherches sur les Arts de la Grèce*, Vol. I. p. 320.

The custom of placing a wreath of ivy, and indeed sometimes poppy, on the heads of Bacchanals, is very rationally accounted for by Dr. Henderson.

"It is said to have originated in the belief that the leaves of certain plants as the ivy, myrtle, and laurel,—or certain flowers as the violet and rose, possessed the power of dispersing the fumes and counteracting the noxious effects of wine. On this account the ivy has always been sacred to Bacchus, and formed the basis of the wreaths with which his images, and the heads of his worshippers were encircled."—*Hist. of Ancient and Modern Vines*, p. 119.









ROMAN BACCHUS.

## PLATE XVI.

## ÆGINETAN BACCHUS.

Of this there is only the head—without the bust: of very ancient and good workmanship; the eyes are filled in with some sort of composition; the original were probably of some coloured marble to imitate nature. The nose is very well restored.

The head has the narrow fillet; and the hair is dressed in front in narrow parallel curls, similar to those of the bifrontal head of Bacchus, *Mus. Mar. Part II., Pl. XVII.*

The beard is massy, stiff, and projecting in the same style as *Mus. Mar. Part. II., Pl. XXVII.* The side locks do not hang down in front of the shoulders as in many other heads of Bacchus, see ante, *Plate IX.*, which was frequently but not always the case; they are not so in *Mus. Mar. Part II., Pl. XXIX.*

In Millingen's "Ancient unedited Monuments," Series II. Part XI., p. 18., is a head very much resembling this, which he considers as "undoubtedly representing Hermes or Mercury," and controverts the prevailing notion that these heads are meant for Bacchus. And he further says, that "the fillet was not a distinctive emblem, but attributed generally to all divinities and heroes." *Ibid.* p. 18.

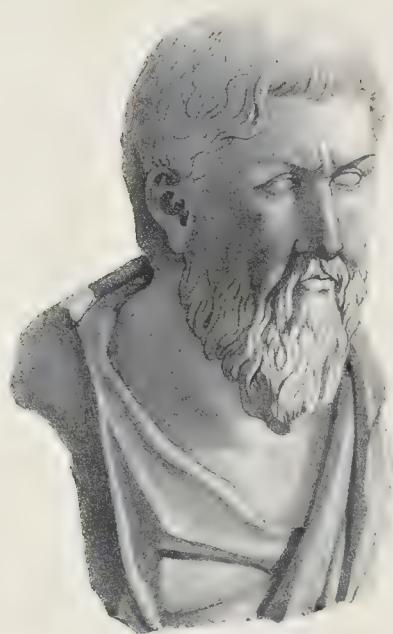
Mr. James Christie and others called this head *Æginetan*.

Montfaucon, *Antiquities*, (Tom. III., Lib. II. Cap. XIV. Pl. XLIII., p. 72,) has a head very like this, which he without hesitation calls a Parthian king.









HERMARCHUS.

## PLATE XVII.

## HERMARCHUS.

In Visconti's *Iconographie Grecque* (Pl. XXVI.), is a head of Hermarchus; of which I have been induced to adopt the name for this marble from the resemblance of two monuments; the principal difference being, that the beard in the print is not so pointed, but the cast of countenance is very like.

The letters EPMAPXOC are cut on the bust, engraved by Visconti, which was found in the garden of Cassius's house at Tivoli, 1780. (Tom. I. cap. iv. §. 19.)

Hermarchus it seems was a disciple of Epicurus, (who lived 250 years B. C.,) and on his dying bed addressed a letter to him, preserved by Cicero, (*de finibus*, lib. ii., sec. 30,) recommending him to take care of the children of his friend Metrodorus. Hermarchus was the son of Agemarcus, a very poor man, but by the study of philosophy raised himself to great consequence notwithstanding his father's poverty.

The marble of which this bust is made, is very like that described by Dallaway as a "greyish marble such as the Athenians procured from Mount Hymettus." (*Stat. and Sculp.*, p. 231.)

The work of the head is in good Greek style; and there is no restoration of the features. I obtained it in London—and Col. W. M. Leake when he saw it pronounced it genuine.

Of Hermarchus, friend of Epicurus, a metal bust was found at Herculaneum with the name upon it; see Martyn and Lettice's Herculaneum, p. lxx., No. 200, of the Translator's Preface.

Some persons have called this a bust of Chrysippus, from its resemblance to one by that name in Visconti's *Philosophes Stoiciens*, pl. 24; and which plate I procured on that account, in 1825.





PL XVIII



Hollnstedel & Watson sculpsit

LUCIUS CORNUTUS.

## PLATE XVIII.

## LUCIUS CORBULO.

Evidently a portrait.—This bust I bought at Rome in January, 1827, where it was called Brutus; but it seems to be much more like those called Corbulo, whose busts, as Mr. Payne Knight says, were often miscalled Brutus.

It was found at a farm called Torre Sapienza, about three miles from the Porta Maggiore, in May, 1824.

It is, I suspect, the work of a Roman artist; expressive of strong mental powers, with great calmness and decision; the nose and part of the chin have been very well restored.

There is a head of Brutus in the Capitol at Rome, but no way resembling this.





PLATE



LAUGHING FAUN.



## PLATE XIX.

## LAUGHING FAUN.

A terminal head, of excellent Greek work, and very spirited.

It was found in a vineyard near Rome, about two miles out of the Porta Pia, near the church of St. Agnes, in 1826, by a peasant, and brought immediately to Signor Ramondo Trentanove, who bought it, and gave it to me, in February, 1827.

The tip of the nose was restored by him in March in that year.

The expression is very marked, and the artists then at Rome admired it greatly; the marble has been stained, probably by the moisture of the ground where it was found.

It has all the character of a good work of art about it.







MERCURY YOUNG.

## PLATE XX.

## MERCURY—YOUNG.

A head in Parian marble and Greek style: the hair is short and curled, and well executed—no beard.

The straightness of the occiput, and thickness of back of the neck, might suggest the names of Hercules or Antinous; but the beauty of the features is greater than would be expressed in a representation of mere muscular strength.

The pupils of the eyes have been hollowed out to receive coloured stones, which no doubt have, some time or other, been actually there.

This was done by Phidias in his celebrated statue of Minerva in the Parthenon. (Leake's *Topography of Athens*, p. 36, n. 2.)

"The pupil is rarely marked in genuine antiques; though many Greek as well as Roman heads, in imitation of the Egyptian, have eyes made of jewels, or glass, to resemble the natural iris. (Dallaway's *Stat. and Sculp.*, p. 42.)

From the form of the forehead, the lines of which are very pleasing and intelligent, and a certain "manner" about the mouth, I think that the artist has taken them from some living person, for I have seldom seen such in mere imaginary faces.

It was found at Populonium, near Piombino in Tuscany, in 1828.



"Populonium was once a most flourishing town, and the naval arsenal of the Etruscans. In proof of the antiquity of this place, it may be observed, that it is mentioned, by Virgil, as one of the Etruscan cities which sent forces to the assistance of Æneas."

"Sexcentos illi dederat Populonia mater  
Expertos belli juvenes."

ÆNEID, x. l. 174.

"The vestiges of this ancient city are to be seen about three miles north of Piombino." (Cramer's Ant. Italy, I. p. 189.)

The harbour of Populonium is Porto Baratto.

I bought it, together with another head, at Leghorn, in February, 1830, of one Micheli Galli, who gave me the following account:—

"Sono sortite dagli scavi di Populonia in Maremma, tanto certifico per la pura verita 'ed in fidi.'

(Signed)

"MICHELI GALLI."

I have adopted the name Mercury from the general resemblance which this head bears in all its parts to a bust in the British Museum, and so called by Mr. Taylor Combe, and engraved in Mus. Mar. Part II., Pl. 21.

In the summer of 1834 Sir R. Westmacott was so good as to restore the tip of the nose to this bust, which he has with great success, giving a perfect finish to the character of the face, and preserving all its original simplicity.



PL. XVI



PORTRAIT OF A ROMAN.

## PLATE XXI.

## PORTRAIT OF A ROMAN.

Of Luna marble; the hair straight and easy; the ears large; forehead elevated, and the brow very much contracted; the upper lip prominent, and the chin pointed and projecting; the whisker scanty, and on the angle of the jaw-bone only: no beard.

The eyes large, deep-set, and expressive.

The whole countenance is characterized, in a masterly manner, by intelligence, acuteness, and decision, and he seems to be one of those just suited to command a "forlorn hope." There is no restoration whatever; I take this to be a portrait, and the production of a very skilful artist, when the artists of Greece flourished at Rome.

It was found in the neighbourhood of Florence, where I bought it, in November 1829, of Sig. Trugoni.

Pozzi, a sculptor of great celebrity, then practising at Florence, was much struck with it, and pronounced it to be a genuine and powerful piece of art, and in "L'oltimo Stylo."









JULIA SABINA.

## PLATE XXII.

## JULIA SABINA.

She was the niece of Trajan, and wife of Hadrian, and died A.D. 138.

The bust is of Parian marble, and seems to have been painted, having suffered much by scraping the colour off again; the oil having stained the marble, and given it a dirty yellow tinge. The work is Roman, and not of the highest finish; the countenance has a placid character which, it seems, did not belong to this empress.

I bought it in London, 1823; and the person of whom I had it told me that the gentleman who sold it to him offered him £25 to have it back again.

I have no doubt of its genuineness; see a gem of Sabina.—*Raspe* by *Tassie*, No. 11656. Also a bust of Sabina like this, though the diadem is more ornamented, in the *Raccolto di Statue Antiche e Moderne*.—*Rossi*, Rome, 1704, plate cvii.

There is a coin of this Empress in my possession which goes far to identify the bust; small brass; the head with the diadem; on the obverse,

SABINA AVGVSTA HADRIANI AVG. PP.

A sitting figure of Vesta on the reverse, with a palladium in her hand.

This is described in *Mus. Mead.* p. 152.

In the same book, p. 226, is the following account of a bust of Sabina:—

“Sabinæ caput, ad dimidium extans, atque alto diademate cinctum. Hæc Hadriani Imperatoris conjux; tum ob ingenii asperitatem tum ob morum licentiam, apud historicos pessime audit. Ex marmore albo alt: pedem cum sextante.”

This bust stands exactly a foot high, including the diadem. In the Louvre at Paris; there is a statue of Sabina exceedingly like this in features and head-dress, in the room with the bronze doors—No. 593, which I saw in May, 1827.

There is another head of Sabina, similar in features, but differing in the head-dress, in the Stanza degl' Imperatore, in the Capitol at Rome.







BACCHUS AND LIBERA.

## PLATE XXIII.

## BACCHUS AND LIBERA (YOUNG).

Bifrontal ;—here the male head is represented young, and the hair of both, as to curls, and the descending locks, is very much like the heads of Bacchus and Libera in the Brit. Mus. Mar., Part II., Pl. XVII.

I have no particular account of this bust; it is terminal, and one head has been at least three parts restored, and very cleverly. The heads represent a young man and young woman ; and likely enough was intended to represent the juvenile Bacchus and Libera, as described by Ovid, a character referred to in the Museum Marbles, above quoted, where the following lines are given :—

“ Tibi, enim inconsumpta juventas.  
 Tu puer eternus . . .  
 . . . . .  
 Tibi, cum sine cornibus adstas,  
 Virgineum caput est.”

OVID. MET. iv. l. 17-19.

Having seen and admired this bust, my friend, Mr. Christie, writes me as follows :—

“Liber et Alma Ceres were invoked instead of Moloch and As-tarte; these were still the representatives of the sun and moon, of day and night. The union of the two deities was preserved in the double terminal head accordingly. The occipital or bifrontal bust generally represents a male and female countenance, as in the Disney Æginetan bust.”—No. 73.





APOLLO.



## PLATE XXIV.

## APOLLO.

An antique copy of the "Delian Apollo."—The right arm, left hand, legs below the knees, and the head, were restored by Mr. Flaxman, at Rome, in 1793, and Antonio D'Este (then curator of the Pope's Museum): the height of the figure is exactly 19 inches.

The torso or trunk was wrought before the Christian Æra, and Mr. Flaxman has a cast of it. The original was before the time of Phidias, who died B. C. 432.

Such is the account given to me by Mr. Flaxman himself, in September, 1818.

The hair falls down in front of each shoulder, after the Egyptian fashion: it was bought at Rome, of Flaxman, 1796.

In 1818, when Mr. Taylor Combe saw this statue, he thought it was more like the Apollo of Miletus, of which they have a medal in the British Museum, than the Apollo of Delos: he agreed with Flaxman, in his opinion as to its high antiquity and the beauty of the torso, and greatly admired the restored parts.

The Apollo Didymæus was worshipped at Miletus, "but always in an androgynous form, with the limbs, tresses, and features of a woman, holding a bow or arrow, or both, in his hands."—Knight's Inquiry, art. 133. See also Select Specimens, Dilett. Society, Vol. I. Pl. xii. xliii. and xlv.

The very spot on which this Temple of Apollo stood, near Miletus, is laid down in Cellarius's Maps, and marked by the word *Didymæi* (subaud: *Templum*).—See his Map of Asia Minor, Tab. xxii., Edit. 1821.

In support of Mr. Combe's conjecture, I have found the following testimonies.

Mr. Payne Knight had a small bronze statue of Apollo *Didymæus*, which he was so obliging as to show me, in 1822. It is engraved in the Dilettanti Society's Specimens, Pl. xii., above referred to. The attitude and character of *that* bronze, particularly the broad shoulders and tapering waist, and the general mixture of female formation, so completely correspond with this marble, that I have extracted the following important observations.

Mr. Knight's figure is seven inches high.

In his account of it, he says, "We, therefore, presume it to be a copy of the very ancient statue of that god in his androgynous character, which once adorned the celebrated Oracular Temple of the Branchydæ, near that city," i. e. Miletus.

The left hand of the bronze is hollow, i. e. empty; and probably, as he says, held the bow.

The print of the bronze shows the front of the figure, which has three long curling ringlets hanging down in front of each shoulder.

Mr. Knight goes on to say, "The remainder of the long hair, which does not appear in this view of it, is tied in a club behind, and hangs down between the shoulders."

In this marble, the remains of the hair on the torso is in a club

between the shoulders ; and Mr. Flaxman has continued it into one at the back of the head.

The medal of this Apollo in the British Museum is of brass ; described by Mr. Combe, “ Apollo nudus, stans, cerviculus, s. arcus ;” who refers to a print of it in Pellerin, Pl. XXVII., No. 39. —See Combe’s *Nummi Veterum*, p. 172.









A MAN (YOGATUS).

## PLATE XXV.

## A MAN (TOGATUS).

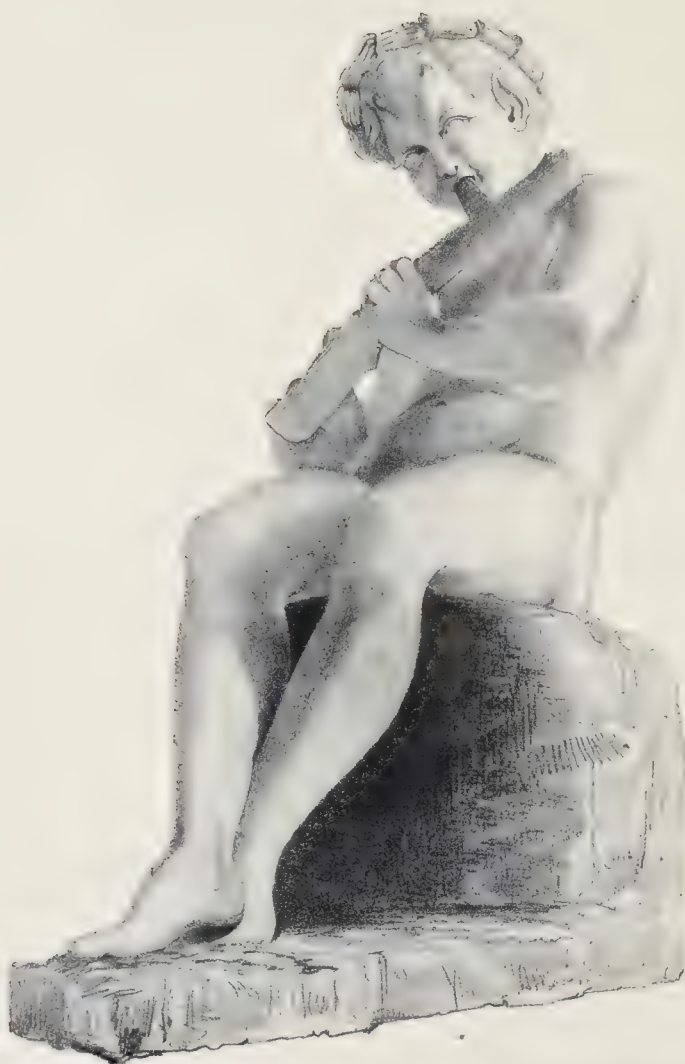
On a circular base, a fragment, and mutilated—having lost the head and right arm; his left hand is folded in the drapery which hangs from the left shoulder, and is gathered across his waist from the right hip: he rests upon his left leg and has a small altar at his foot.

Antique, and good.—T. C. 1818.

The drapery on this figure is the Roman toga, described by Adam in his book thus:—"The toga was a loose flowing woollen robe which covered the whole body; round and close at the bottom, but open at the top down to the girdle, without sleeves—so that the right arm was at liberty; and the left supported part of the toga, which was drawn up and thrown back over the left shoulder.—See Rom. Antiq. p. 411, and Smith's Dic. Rom. and Grec. Antiq.







A PIPING FAUN.



## PLATE XXVI.

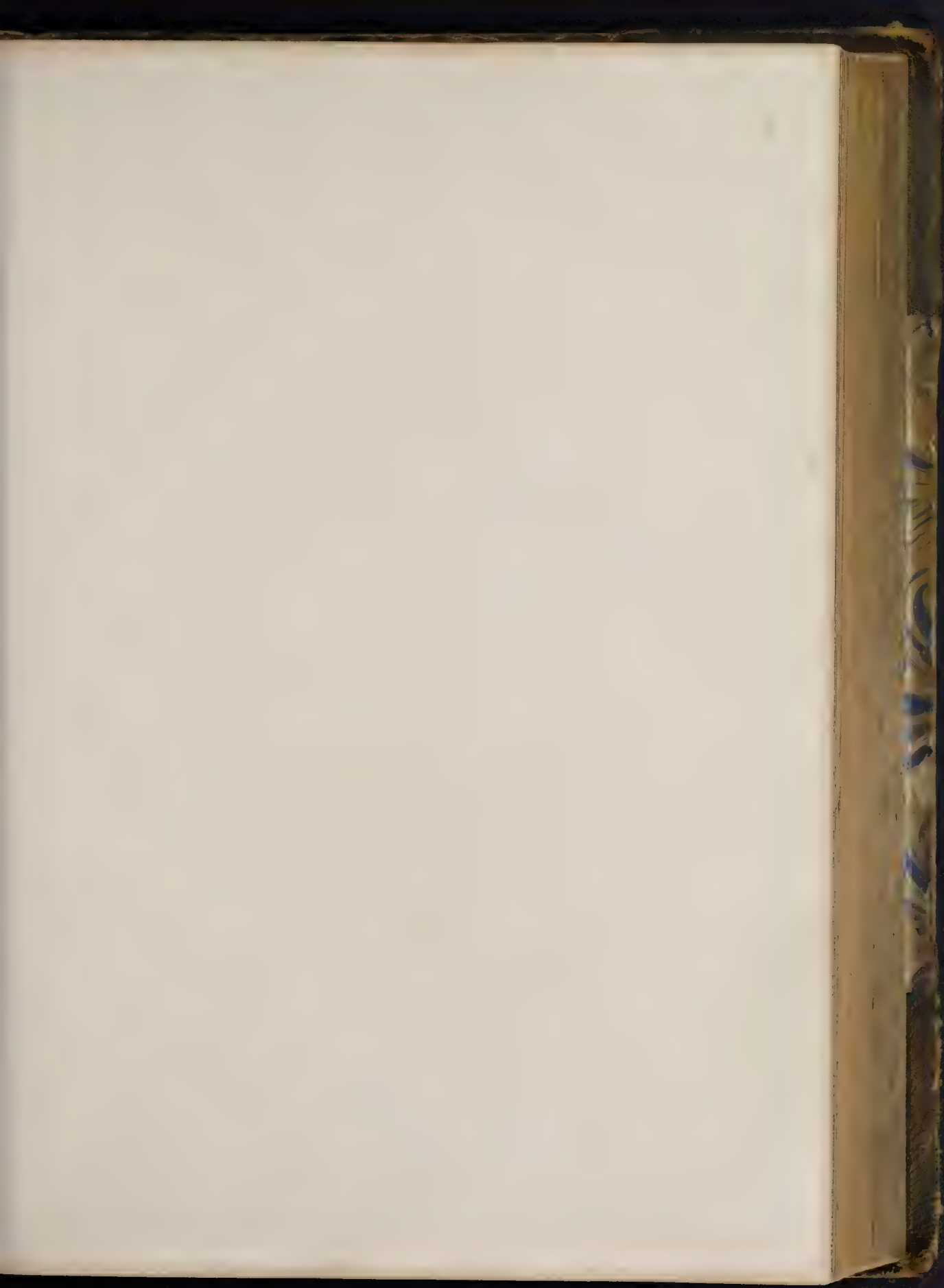
## A PIPING FAUN.

Sitting down in a very easy posture, with a wreath of wheat on his head: for a similar one see the bust of Marcus Aurelius in the Mus. Mar. Part III. pl. ix., where it is described as a "wreath of corn."

This is decidedly a very fine antique work, and has been much admired by the first connoisseurs of our time, Mr. Flaxman Combe, Sir R. Westmacott, and others.

Where the legs and horns of the goat are retained, these imaginary figures are usually called "Satyrs;" where only the ears, which are always pointed, and a short tail are kept on, they are called Fauns.—Knight's Enq. art. 112.







LEUCOTHOE.

## PLATE XXVII.

## LEUCOTHOE.

This figure is without the head, and holds a child in her arms, which is also much mutilated. Col. W. M. Leake, when he saw it, said the style of drapery bespeaks good Greek work, and of the best times.

The style of drapery of the Elgin marbles in the British Museum is exactly similar to this. (See *Mus. Mar.*, Part VI., particularly plate xv.)

Mr. J. Christie had no doubt of its being Phigalian, and Sir R. Westmacott concurred in this opinion.

Amongst the materials for sculpture enumerated by Dallaway, he mentions that "at Phigalia, in Arcadia, there was grey marble veined with light red." (*Stat. and Sculpt.*, p. 245.)

The red vein is very conspicuous in the grey marble of which this fragment is composed.

Respecting the subject represented, I have made the following observations:—

In the XV. Room in the British Museum, amongst the Elgin marbles, is a stone vessel, No. 99, thus noticed in the *Synopsis* of 1820:—



"The front is ornamented with a bas-relief representing five figures, one of which, probably Juno, is seated on a throne; of the remaining figures, three females are imploring the benediction of the Goddess in behalf of their children, whom they are carrying in their arms."

The attitude here corresponds very much with this bas-relief; and therefore it may represent a Greek woman performing the same ceremony.

By some she has been called Latona.

In the British Museum is a series of slabs from a temple of Apollo Epicurius, at Phigalia, built in the time of Pericles: the story represents the battle between the Centaurs and the Lapithæ. In all the plates of these slabs, the dresses of the women are like the dress of this statue; and in two of them, pl. iii. and pl. viii., a woman is carrying a child in her arms. (Mus. Mar., Part IV.)

There is an engraving in Winckelmann's *Monumenti Antichi. Inediti*, (Vol. I. pl. 54, and described Vol. II. pl. 67,) extremely like this marble of Leucothoe, with a child in her arms; and from seeing that plate, and on his authority, I am disposed to call it by that name.

Ovid says that, taking her infant nephew in her arms, (for he calls her "matertera Bacchi," *Fasti* vi. 523,) she fled from the Thyades, who pursued her to take away the child.

..... "Complent ululantibus auras  
Thyades effusis per sua colla comis.  
Injiciuntque manus puerumque revellere pugnant."

FASTI vi. 513-15.

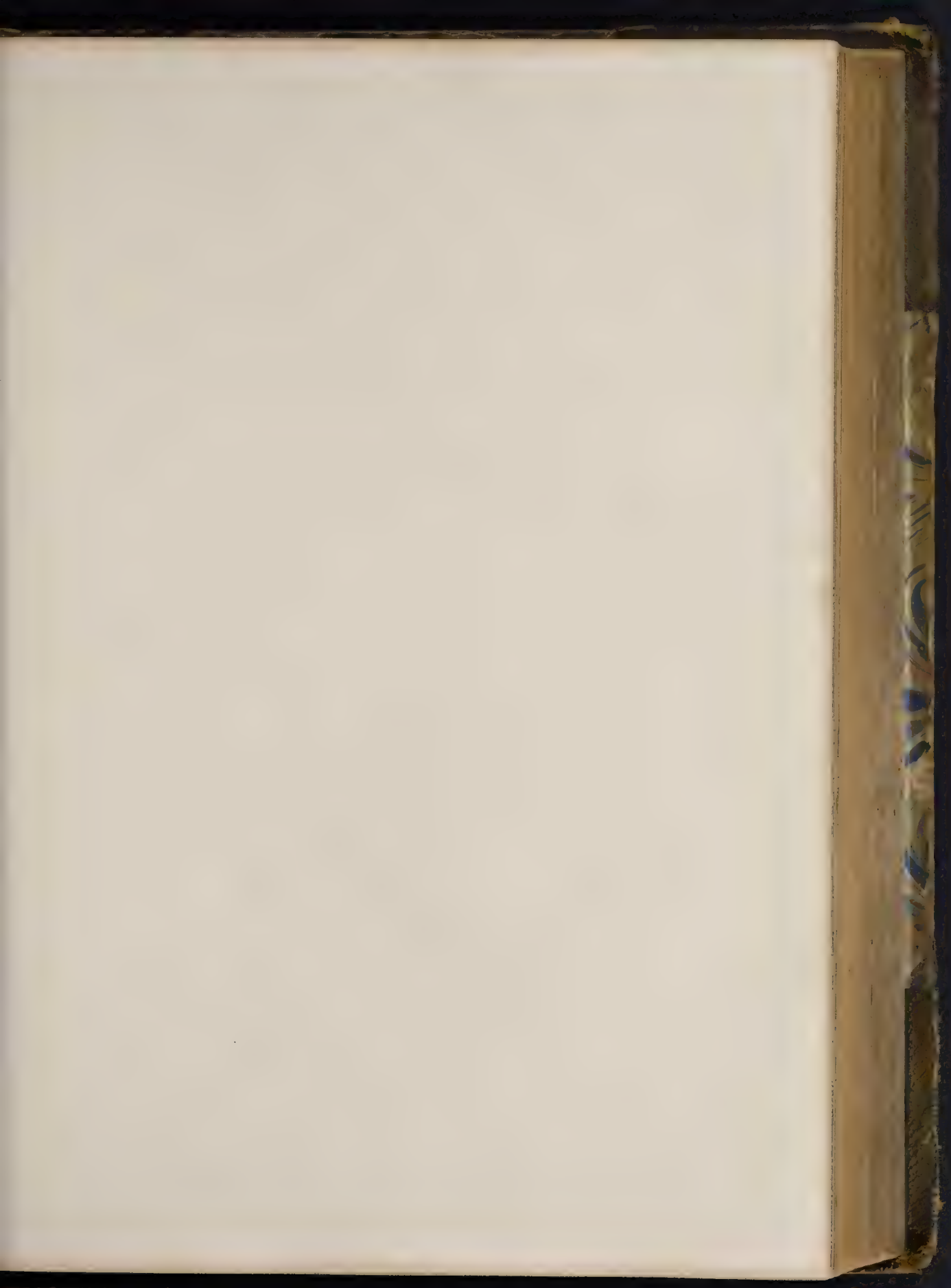
After her escape he calls her Ino, and gives her name amongst the Greeks as well as Latins.

"Læta canam, gaude defuncta laboribus Ino Dixit :  
Leucothoë Graiis, Matuta vocabere nostris."

FASTI vi. 541 and 545.

See also Hoffman's Lexicon—Leucothea and Propertius, Lib. II. Eleg. 38, v. 19, and Eleg. 26, v. 10.; Ovid Met., Lib. IV. v. 542.







SILENUS AND DOG.



## PLATE XXVIII.

SILENUS (AND DOG).

With a wreath of ivy round his head, and a dog at his feet, sitting on a rock piping.

Antique and very good.—T. Combe.

This figure is of excellent Greek workmanship, the anatomy particularly fine, and in that "severe style" of which Mr. Knight speaks in the quotation below. The hands are out of all proportion to the other limbs, according to modern sculpture: but this does not appear to be considered as a deformity but a beauty in ancient works. There is a very striking instance of it in a fragment of a very fine Hercules belonging to Col. W. M. Leake.

The same thing is observable in the Dil. Soc. Specimens, (Vol. I. pl. xxxviii.,) where the hands are very large, particularly the left. Mr. Knight takes no notice of these enlarged hands, but leaves it, as it were, as a matter of course, and observes as to that engraving:—

"The sculpture is in the chaste and severe style of antiquity, bordering upon hardness; but broad and good, designed with intelligence and finished for effect"!! How precisely applicable to the marble before us!

And again, these large extremities are seen in the same vol. of the specimens, pl. xliii. xliv. Of which last statue Mr. Knight says,

“ For delicacy and skill of execution, it is, perhaps, the most perfect work of human art now extant ;” and further, of the same figure, “ It has every characteristic of the original work of a great artist ; and is, certainly, not unworthy of Praxiteles himself.





GUMFEAN TERM.

## PLATE XXIX.

## CUMÆAN TERM.

The height of this figure is  $22\frac{1}{2}$  inches, the terminal base is  $11\frac{1}{2}$ , surmounted by the body of a woman, from the hips upwards to the shoulders and part of the neck: the head is lost.

The arms are close to the body, and the drapery hanging from the shoulders fits the figure exactly. A sash passes from the right shoulder, between the breasts, and terminates under the left arm.

This disposition of parts is repeated on the other side the figure, giving a complete bifrontal form to the whole body, a character seldom carried in "terms" below the shoulders.

On each shoulder is a sort of strap, evidently the continuation of a bandeau falling from the hair.

The head was, there is no doubt, bifrontal, and in a style of dress similar to the female heads—ante, Plates XIII. and XXIII.

There are four arms and hands, and between the hands, on either side, are holes for the small rails (probably bronze) which might pass from this to the next terminus, and so on; for it is likely this was one of a series of posts supporting rails round the statue of some Deity in a temple.

Below the rail-holes, between the hands, is an ornamented festoon.



It was found in a field at Cumæ, in Campania, by Mr. Henry Tufnell, in 1824, who gave it to me, January 1835.

It is of very early Greek workmanship.

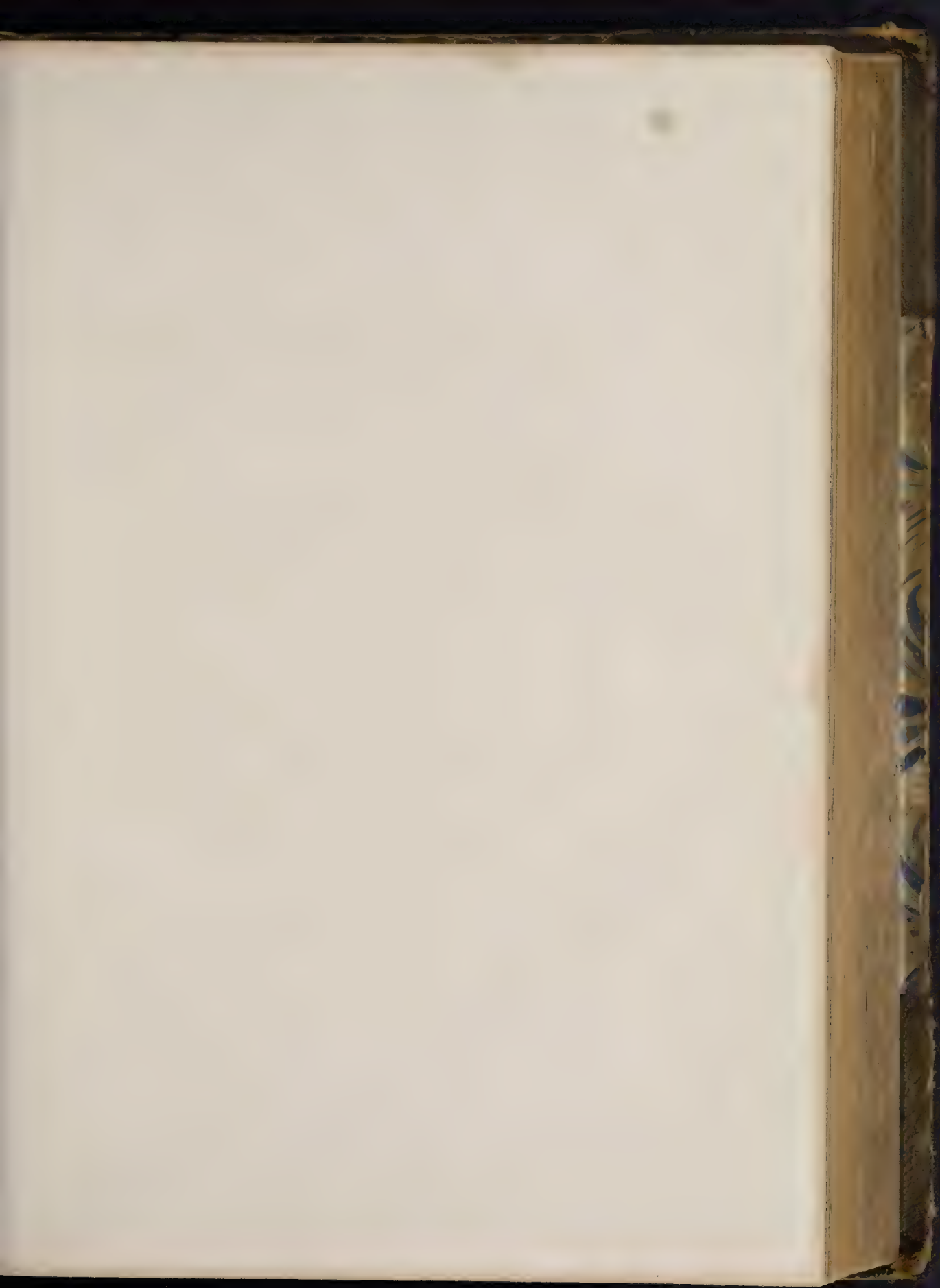
The great antiquity of Cumæ is indisputable. "It is agreed upon by all ancient writers, (says Mr. Cramer,) who have adverted to this city, that it was founded at a very early period (about 1050 before Christ) by some Greeks of Eubœa, under the conduct of Hippocles of Cumæ, in Eubœa, and Megasthenes of Colchis."—*Ancient Italy*, Vol. II. p. 148–9.

The material seems to be the marble of Luna.

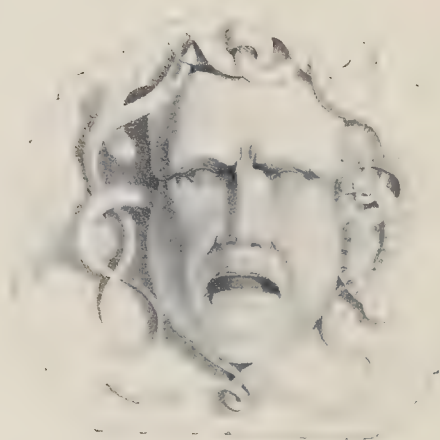


It was found opposite the cascатели, at Tivoli, 1825, in the villa Quintius Varus, and is of Parian marble.

Sir R. Westmacott thinks it should be called Roma, and that the head did *not* originally belong to it, but is antique; the workmanship is very good; and of this opinion also was my late friend, Mr. J. Christie.



PI XXXI



MEDUSA.



## PLATE XXXI.

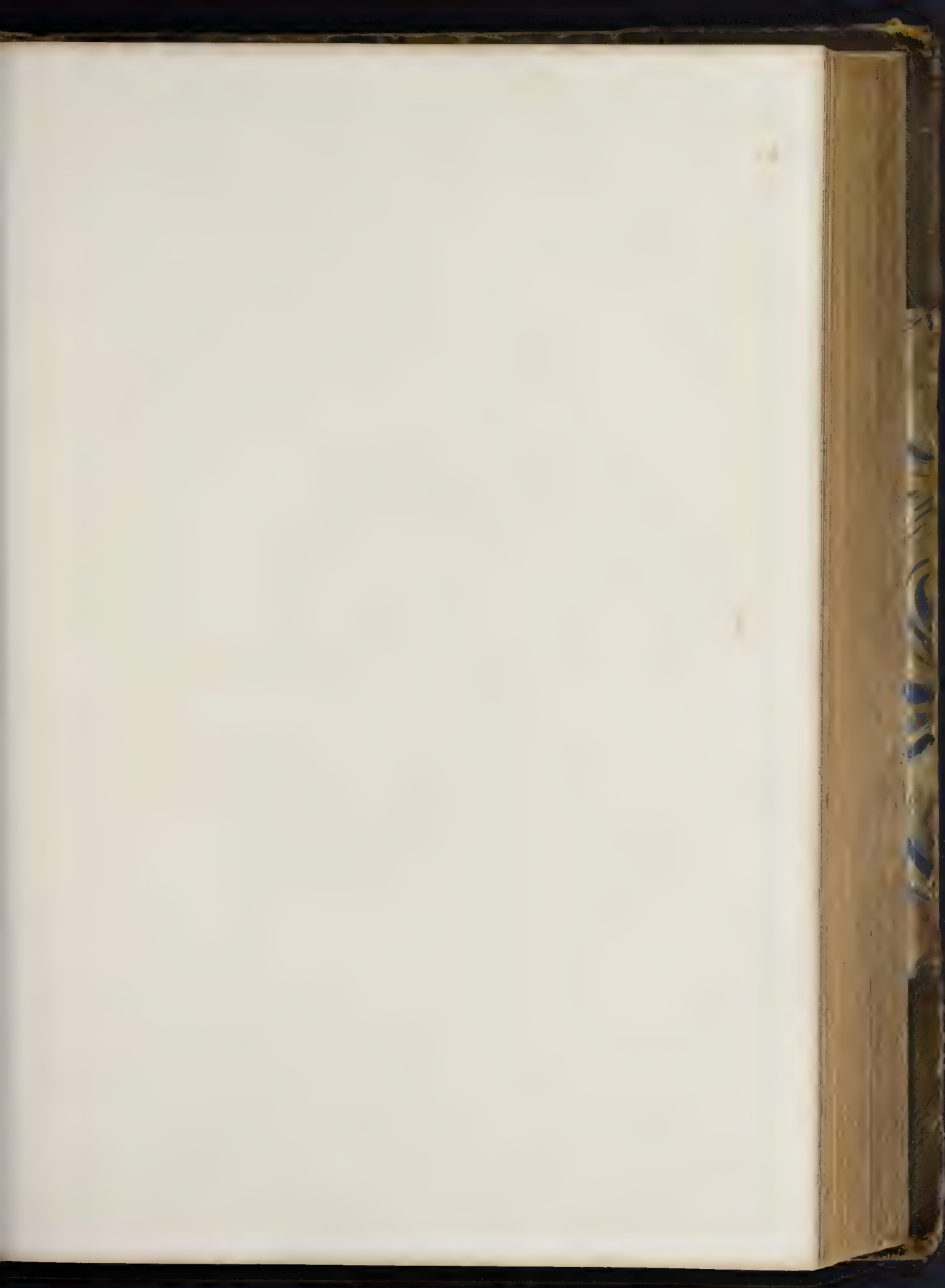
## MEDUSA.

A front face on a circular stone: genuine Greek work, but coarse.  
—T. C.

Medusa is here represented without wings, which was the case in the earliest representations of this head. See the Museum Terracottas, Pl. VII., Fig. 10, where she has wings, with the following observation, "The custom of adding wings to the head of Medusa was not always followed by the ancient artists."

As to the Ægis or breastplate of Minerva, "It is always surrounded by serpents, and generally covered by plumage; and in the centre is the Gorgo or Medusa, which appears to have been an emblem of the Moon."—Knight's Enquiry, Art. 179.







JULIUS CAESAR.





Pl XXXII a



JULIUS CAESAR.  
REVERSE

## PLATE XXXII.

## JULIUS CÆSAR.

In profile, and very perfect. Bought of a merchant at Naples, by Mr. Hollis, about the year 1755. Antique and very fine.—T. C.

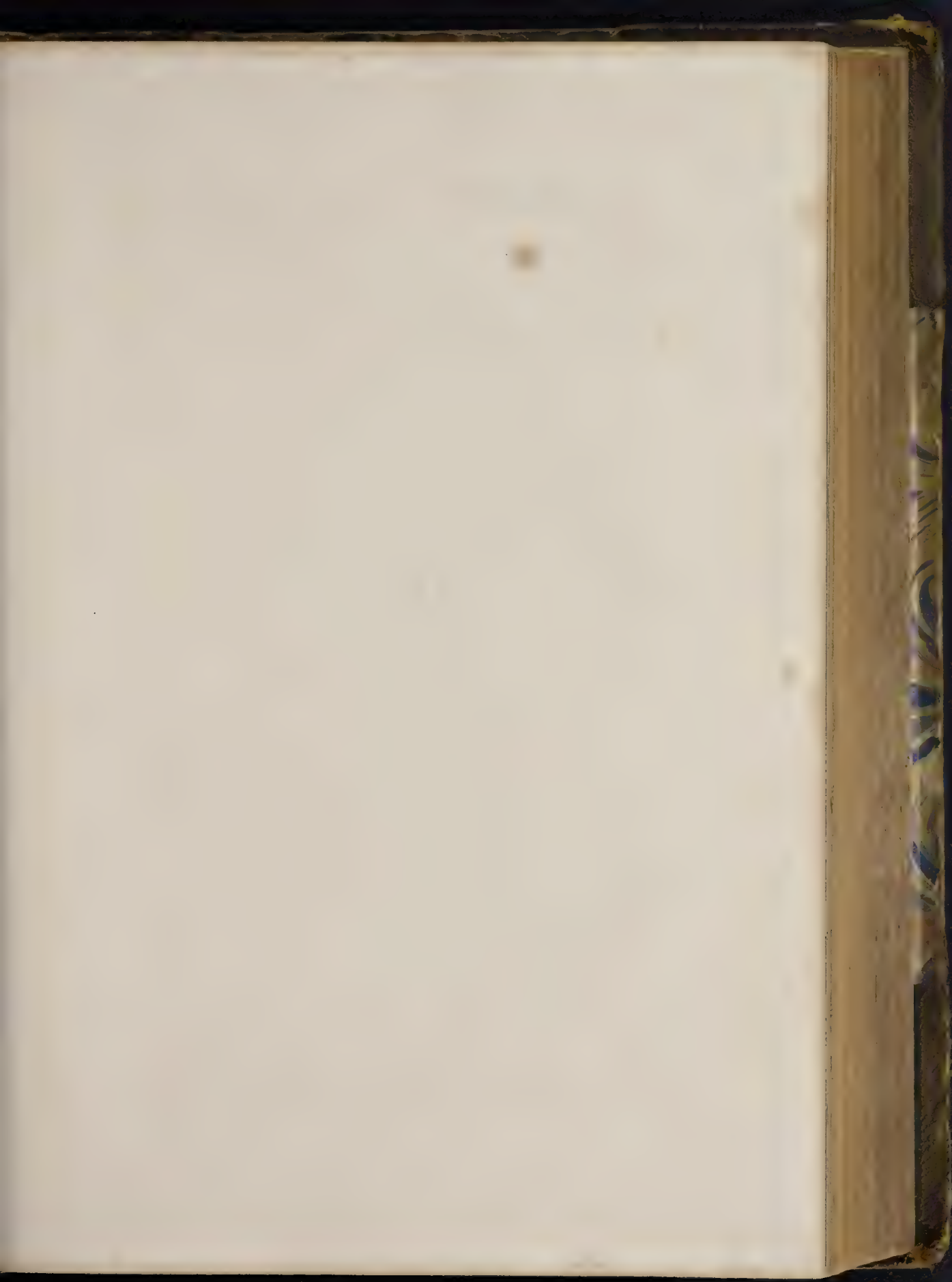
On the back is an arabesque ornament of the vine.

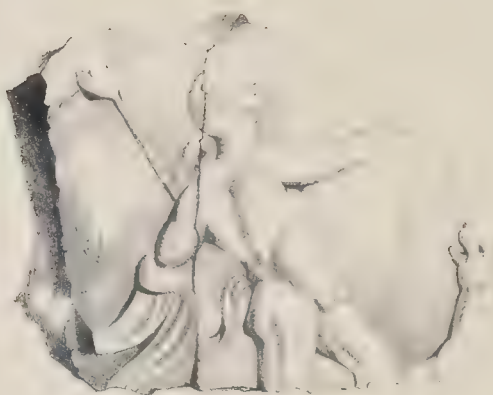
There is a bust of Julius Cæsar in the Capitol at Rome, which quite resembles this in the severity and hardness of the features.

And this unpleasing character of countenance is noticed by Mr. Mathews, thus—

“In Julius Cæsar, instead of the open generous expression which the magnanimity and clemency of his character would lead you to expect, you find a narrow contraction of muscles that would suit the features of a miser.”—*Diary of an Invalid*, Ed. II., page 118.







J A Hamman del et lith

Hollmandel & Walton Lithographers

TWO BACCHANTESS.



## PLATE XXXIII.

## TWO BACCHANTES.

In profile; one is crowned with ivy.

This is a fragment of great beauty, and genuine.

On the back is a faun dancing, with a thyrsus in his hand, and a leopard standing before him.

The leopard or panther was often introduced, with fauns and bacchantes.—See Brit. Museum, Terracottas, Pl. XXIV., Fig. 44.

A panther or leopard is playing with Ampelus and Bacchus; in the Mus. Mar., Pt. II., pl. XII., and Pt. III., pl. XI.

See also Knight's Enquiry, Art. 126.







NERO.

## PLATE XXXIV.

CLAUDIUS DOMITIANUS NERO.

A circular patera in very low relief, with the corona radialis. It was fixed over a porch in Attica, and brought from Athens. Purchased at Venice about 1752.

Had a figure of Roma triumphans on the back, but an Englishman separated them.

T. C. considered it as a votive patera, for which see the Mus. Mar., Pt. II. pl. XXXVIII. and XL.

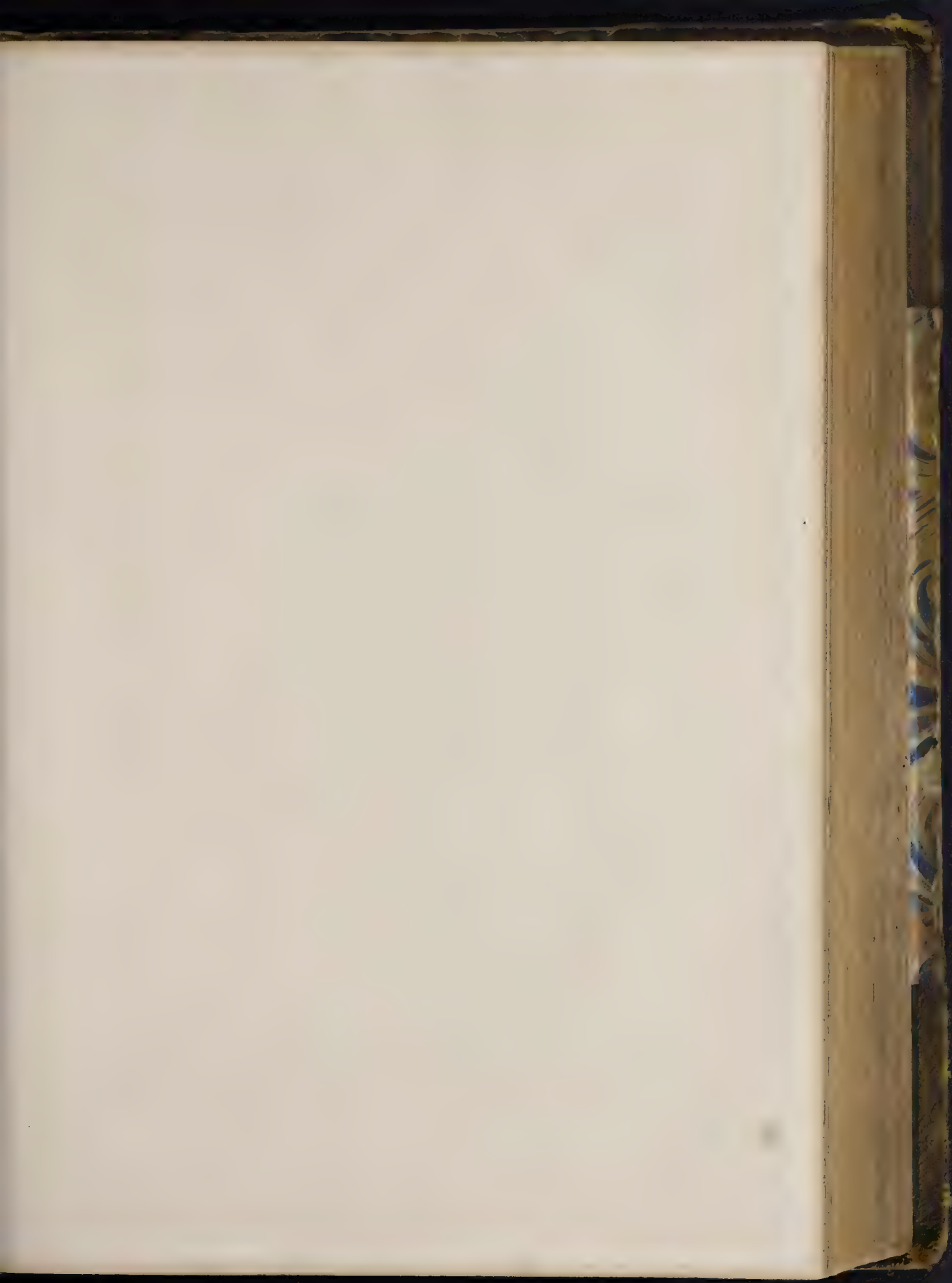
The radiating the head, or surrounding it with a diadem of small obelisks, were emblems of Deity often bestowed on Macedonian Kings and Roman Emperors.—Knight's Enquiry, Art. 102.

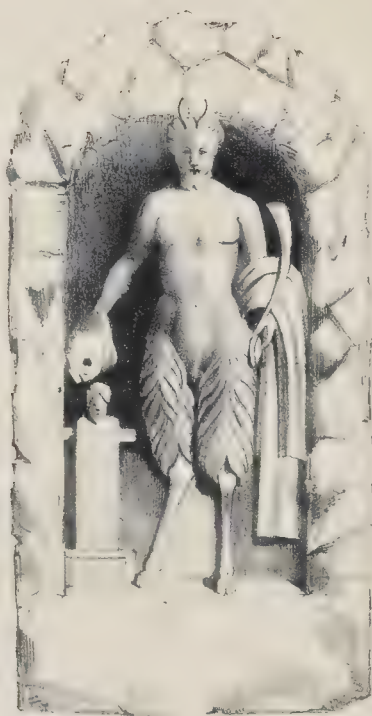
“Few genuine statues or busts of this disgrace of human nature remain to this day, the greater part having been, by command of the Senate, destroyed with him.”—Dallaway, Sculp. and Stat., p. 171.

See reference to his coins, Mus. Meadianum, p. 115.









## PLATE XXXV.

P A N.

He is thus described by Mr. F. Noel:—

On le représente ordinairement fort laid les cheveux et la barbe négligés, avec des cornes, et le corps de bouc depuis la ceinture jusqu'en bas ; enfin ne différent point d'un Faune ou d'un Satyre.

Dic. de la Fable (in verbo).

He is here represented as in a cave, or bower ; under his right hand is a term of the God of Lampsacus ; on his left arm is a cloak, and in that hand he carries a pipe or tuba, not the Syrinx.

Mr. T. Combe considered this as genuine, and extremely curious.

There is a term somewhat similar to that here represented in the Vignette in the title-page of Mus. Mar., Part I., in a bas-relief.

The city of Lampsacus, on the Hellespont, now Lamsaki, was famous for its worship of the Priapus, hence called the Hellespontian or Lampsican god.—Butler's Antiq. Geog., p. 194.

The object in the left hand may, perhaps, be called more properly a Bucina or Buccina, which is rendered by Mr. Bailey a trumpet or horn, and may therefore be bent more or less.—See Facciolati, in voce, edit. 1828.

The tuba, according to Dr. W. Smith, was never bent.—Dic. of Greek and Roman Antiq. "Tuba."









Huttmann & Walton Lithographers.

DANCING NYMPH.

## PLATE XXXVI.

## A NYMPH DANCING.

This is a figure, in bas-relief, of great elegance and spirit. She has the *Zona* round her waist, and is throwing a shawl over her head.

Sir R. Westmacott, as well as Mr. Taylor Combe and Christie, admired it greatly.

As to the particular dance which she may be supposed to be performing, I am not prepared to determine.

In Smith's Dic. of Greek and Roman Antiquities, all sorts of ancient dances are very fully described, under the words *CHORUS*, *SALTATIO*, and *PANTOMIMUS*.

The particular movement seems to be a favourite part of some dance, as I have a Greek vase with a male figure upon it, having a veil behind him, passing over both his arms as if about to perform the same manœuvre: he has a thyrsus in his hand.









J. A. Hammersley del et lith

Hallmandel & Walton Lithographers

TWO PATERÆ.

## PLATE XXXVII.

## TWO PATERÆ.

1. Representing, in very low relief, a satyr going up to a rough altar, or heap of stones; on his back is the panther's skin.—See Mus. Mar., Pt. II., pl. XIII. XXXVIII. XL.

In his right hand is a torch, and in the other a thuribulum or acerra.

This was much admired as genuine and curious, by Mr. Taylor Combe, and called by him a votive patera.

2. This patera represents an *old* satyr, holding in *both* his hands an acerra, and approaching an altar; he has a cloth round his waist, and very humpbacked; has been called Silenus; and votive and genuine.—T. C.







A. Harnburg - scul. del.

M. ACRIPPA TIBERIANUS.



## PLATE XXXVIII.

M. AGRIPPA VIPSANIUS.

He died at Rome, aged 55 years, B. C. 12, having married Julia, daughter of Augustus.

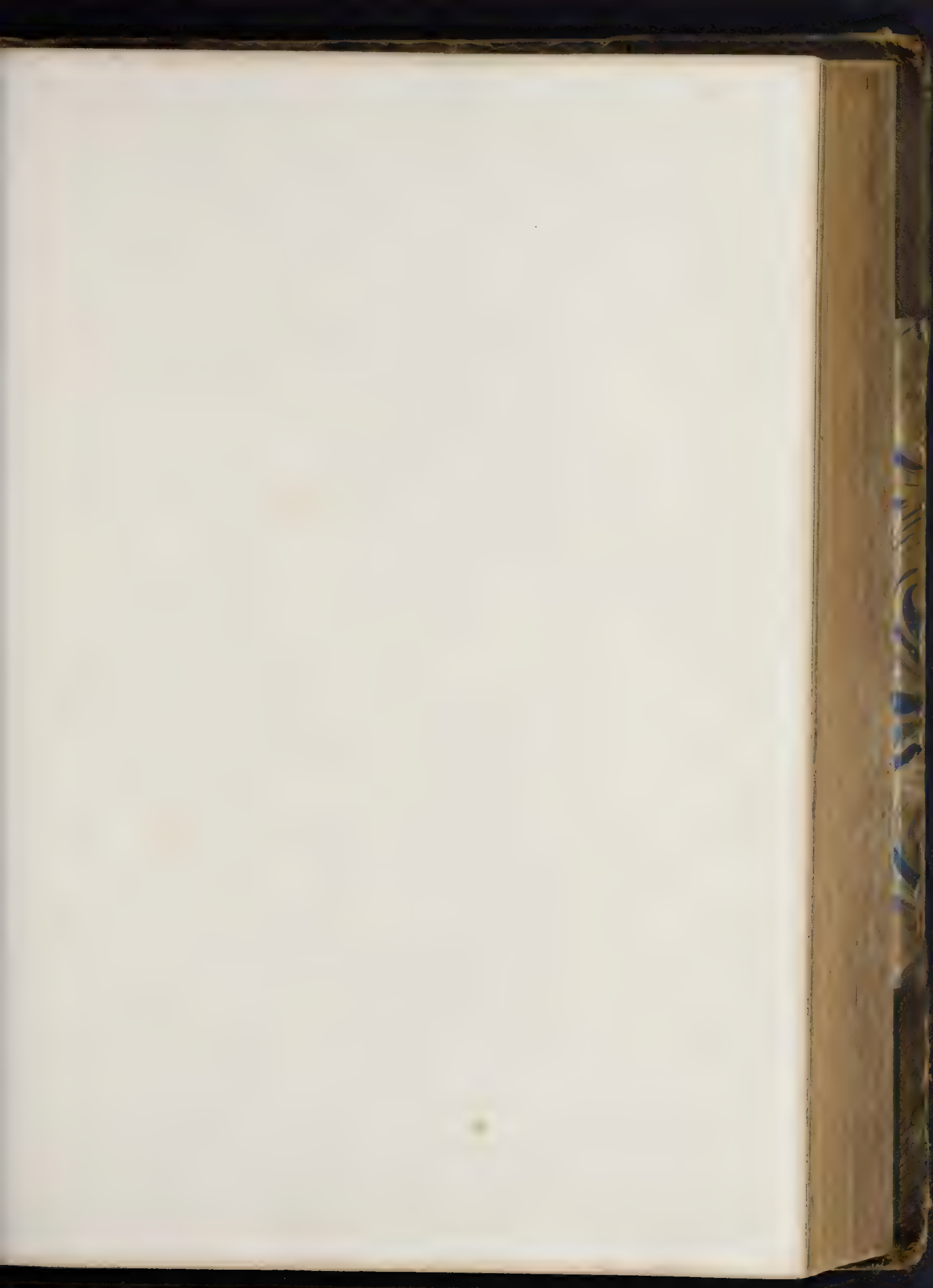
The name can hardly be doubted, from the extraordinary form of the forehead and brows, if this portrait be compared with a coin of his; Ob. M. AGRIPPA. L. F. COS. III. The head has the corona rostrata.

Rev. Neptune, a dolphin in one hand, a trident in the other.—Mus. Mead. 146.

It was this Agrippa who built the Pantheon at Rome, twenty-six years before Christ, in memory of Augustus's victory over Antony, and dedicated it to Jupiter Ultor, and all the gods.—Burton's Antiq. of Rome.

This marble has the laurel wreath.







ASAMENNON & CHARYS.

## PLATE XXXIX.

## AGAMEMNON AND CHRYSES.

On Parian marble, in low relief, and in the fine style of Greece.

Mr. Finch, a gentleman who had resided at Rome, and studied antiquities there for many years, saw this when I bought it, and thought it might be of the time of Pericles.

The two artists, Thorwaldsen and Trentanove, esteemed it as exceedingly fine and genuine; on their united judgments I bought it of Vescovalli. It was found at Perugia, 1826, and is in excellent preservation.

Perugia, anciently Perusia, is a place of very high antiquity: for an account of it see "Cramer's Ancient Italy," in which he says, "From Justin we collect that Perusia was of Achæan, i. e. Pelasgic, origin."—Vol. I., p. 218.

The subject is taken from the very commencement of the first book of the *Iliad*.

"In the war of Troy, the Greeks having sacked some of the neighbouring towns, and taken from thence two beautiful captives, Chryseis and Bryseis, allotted the first to Agamemnon, the latter to Achilles. Chryses, the father of Chryseis and priest of Apollo, comes to the Grecian camp to ransom her, with which action the poem opens in the tenth year of the siege. The priest being refused, and insolently dismissed by Agamemnon, entreats ven-



geance from his god, who inflicts a pestilence on the Greeks."—*The Iliad*, by Trollope, Oxford, 1827. Argument to the first book.

The character and office of Chryses are distinctly marked by the staff in his left hand, which has a lyre on the top, and the fillets in his right hand, precisely as described by Homer: "σκηπτρον καὶ στέμμα θεοῖο."

He is going away, "the mournful dejected father," as Pope has described him.

The insolence of Agamemnon is exceedingly well expressed; he seems in the act of uttering his stern determination in the very words of Homer: "Τὴν δ' ἐγὼ οὐ λύσω." (I will not release her.)—*Lin. 34*, see Trollope's note.

Next to Agamemnon is Ajax, and then Ulysses, known by his usual bonnet, the *πίλος*. The other may be Patroclus. They were thus designated by Mr. Christie.

The marble was so thin when I bought it, (having been sawed away, I presume, from a square urn, or some heavy article,) that I had it strengthened, before I left Rome, by an applique of gray marble.

In Millingen's *Unedited Monuments*, Plates IV. and V., there is a vase with an ornamented shield, just like the shield of the last figure on this marble.





UNKNOWN HEAD

## PLATE XL.

## UNKNOWN HEAD IN RELIEF.

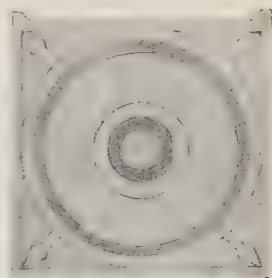
A male head in relief; laurelled, bearded.

The nose and general outline of the profile have been altered by retouching; but the head bears some resemblance to that of Hadrian, and may possibly have been intended to be a likeness of him. The sculpture is of Roman times, and not very good.









Hallmauder & Watson Lithographers

SAROPHAGUS

J. A. Hamann & Co. Lith.

## PLATE XLI.

## SARCOPHAGUS (ROMAN).

This Sarcophagus is said to be of the time of Septimius Severus, who died A.D. 211. Such was the opinion of Mr. Flaxman, who saw it at the Hyde, September, 1808, and who left, in his own handwriting, the following account of the subjects in front, which I copy from his manuscript:—

“ In the centre is Bacchus, supported on the right by a satyr, on the left by a faun; on the ground is the sacred basket, containing the serpent: the tiger is at the foot of Bacchus.

“ At one end is a faun bearing the infant Bacchus.

“ At the other end is a Bacchante sounding the cymbal.”

Besides these, it is observable that the faun, or rather satyr, who carries the infant, has a pedum in his hand; of which Dr. Smith says—“ On account of its connexion with pastoral life, the crook is continually seen in works of ancient art in the hands of Pan, and of satyrs, fauns, and shepherds.”—Dic. Grec. Rom. Antiq. in verbo “Pedum.”

This figure has also the skin, apparently, of a leopard, crossing his breast; and Bacchus, in the centre compartment, has a chaplet of flowers on his head, and a garland hanging from his left shoulder down to the right hip. This garland is exactly similar to one engraved in Dr. Smith's book, before quoted, under the word *Serta*.

It is, therefore, not improbable that these figures may represent the orgia, described by Ovid, in the following lines:—

“ Festum celebrare sacerdos,  
Immunesque operum dominas famulasque suorum,  
Pectora pelle tegi, crinales solvere vittas,  
Serta comâ, manibus frondentes sumere thyrsos,  
Jusserat.”

METAPH. iv. 6.

The sacred basket contained an egg; for an account of which, see Payne Knight's Enquiry, 25; and also see an account of Bacchus, and his having been brought up by satyrs, Mus. Teracottas, No. xliv.

M. Noel states, that on the celebrated golden vase, preserved in the Imperial Museum at Rennes, the triumph of Bacchus over Hercules is represented, and that “ La marche est précédée de Bacchants et Bacchantes, qui dansent avec des crotales, *des cymbales*, et des tympanons,” &c.—Dic. de la Fable “ Bacchus.”

Dr. Smith has a very learned and interesting account of the Dionysia, or rites connected with the worship of Dionysius—the Roman Bacchus,—and by them called Bacchanalia, from which we may consider that this Sarcophagus represents in its three compartments the early life of Bacchus, his mysteries, and the celebration of his victories. In the centre compartment is an altar with a ram's head upon it, as if in sacrifice, on which Bacchus is pouring something from a simpulum or jug.

This Sarcophagus was brought from Rome, by William Lloyd, Esq., of Gregories, near Beaconsfield, Bucks, and was purchased of him by Mr. T. Hollis, in 1761.



Mr. Jenkins, in a letter to Mr. Brand, dated January 30, 1762, says—

“ This Roman Sarcophagus was found, about twenty years ago, in a vineyard of Count Caponi's, a little beyond the chapel of Vignola, on the right hand side of the road going from Porto del Populo to Ponte Mola. On this intelligence you may rely, for the person who found it gave me the account.”

Dr. Adams says, “ When the body was not burnt it was put into a coffin, with all its ornaments, usually made of stone; as that of Numa, so of Hannibal; sometimes of Assian stone, from Assos or Assas, a town in Troas or Mysia, which consumed the body in forty days, except the teeth; hence called *SARCOPHAGUS*, which word is put for any coffin or tomb.”—*Rom. Antiq.*, p. 425.

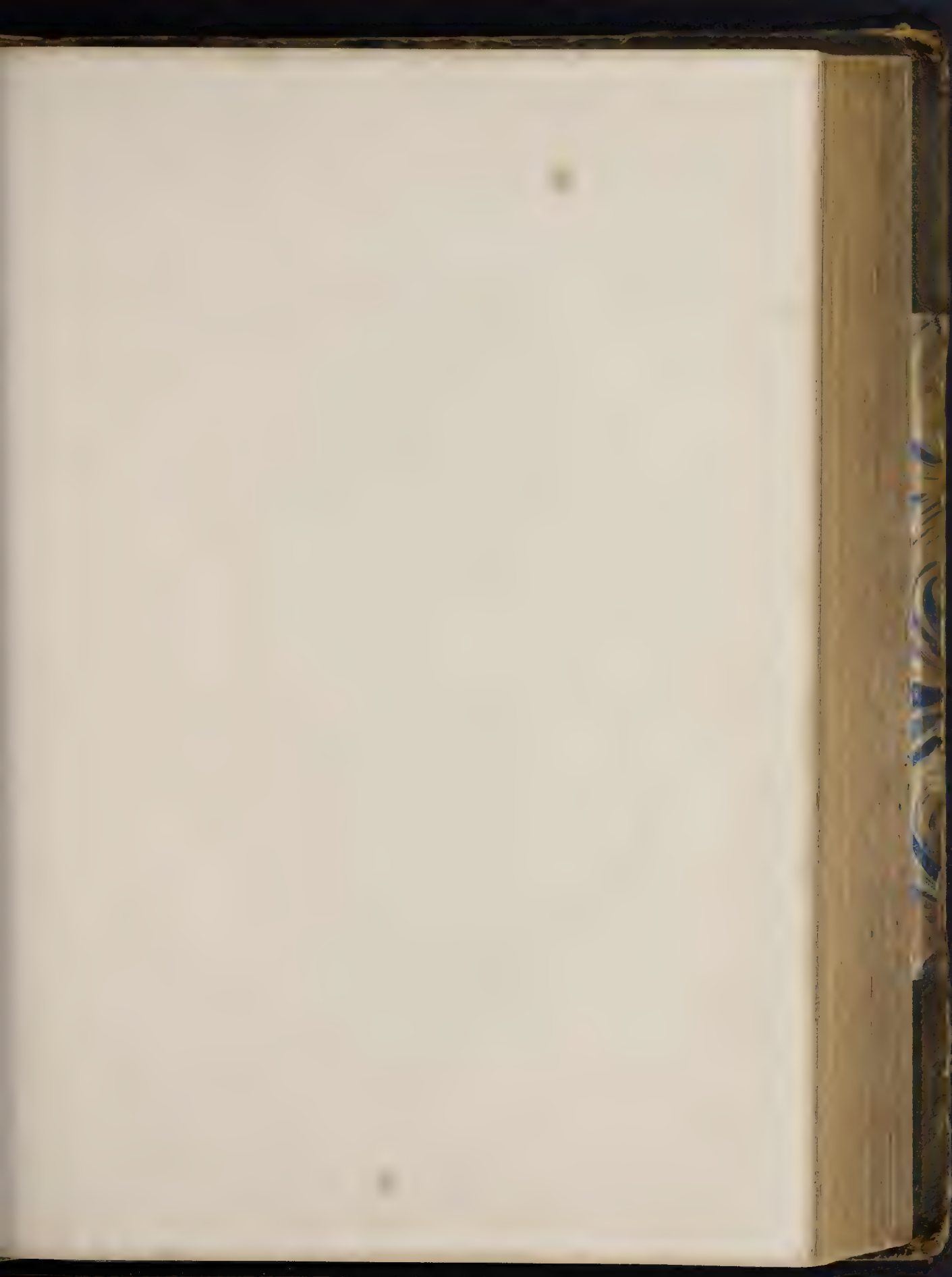
One would almost suspect that this carnivorous mineral was, in fact, quick lime, made from the stone of Assos. But the Romans did not always burn their dead, and the large *Sarcophagi* were probably those which contained the remains of persons whose bodies were interred entire. For M. Monfaucon, in his work, entitled “ *Antiquité Expliquée*,” quotes an inscription from Gruter, dedicated by one L. Julius Gamus to Lucius Julius Marcellus, stating in direct terms—

“ *CORPVS. INTEGRVM. CONDITVM. SARCOPHAGO.*”

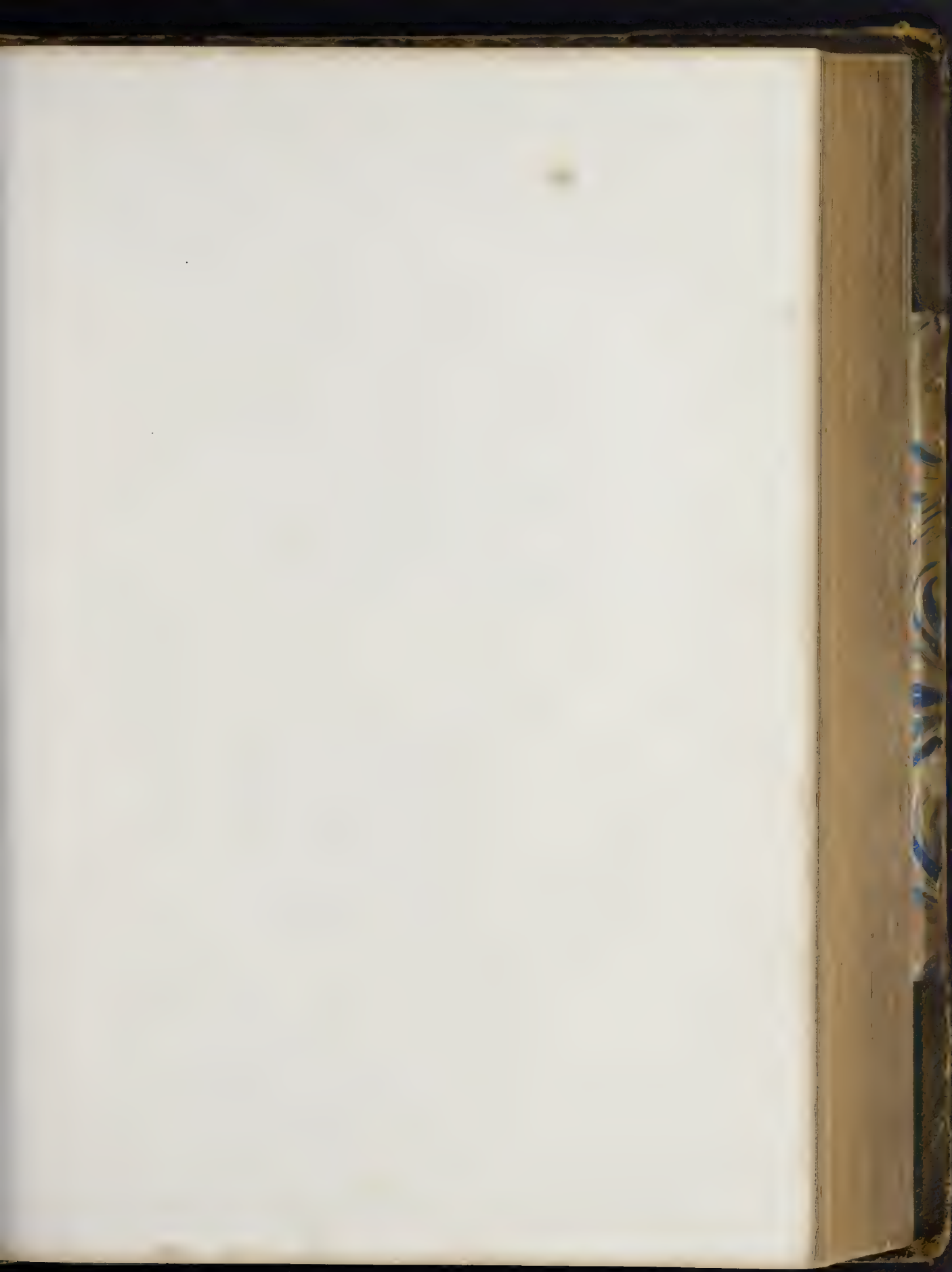
Vol. V., Book I., c. viii.

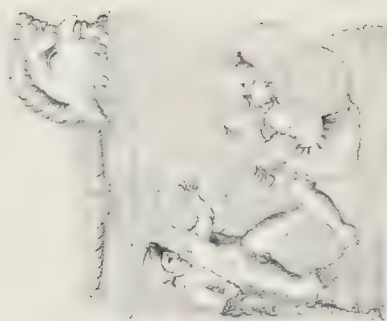
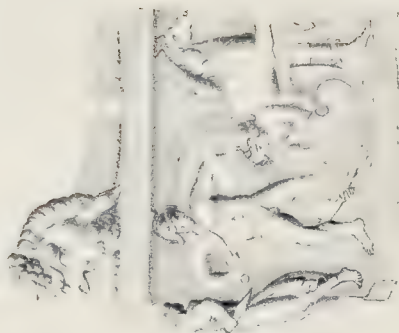






نور محمد علی







## PLATE XLII.

## SARCOPHAGUS (GREEK).

Carved in very high relief; was purchased of Mr. Lloyd, as the last; entire and perfect. The following illustration of the subject is copied from a MS. of Mr. Flaxman's, when at the Hyde, in September, 1808.

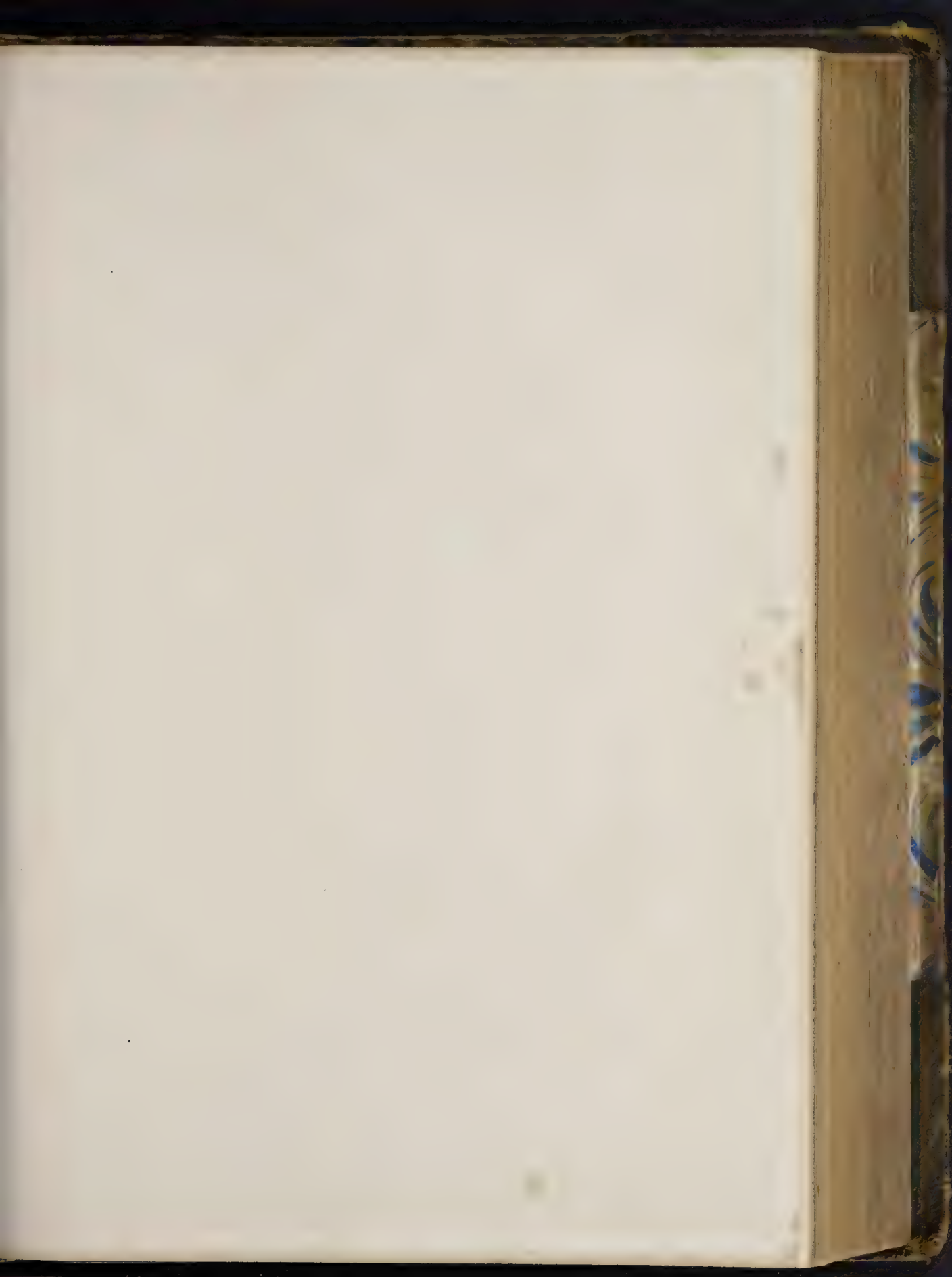
"Ulysses having suspected that Achilles was concealed among the Daughters of Lycomedes, caused various trinkets to be exposed before the young women, among which were warlike weapons; the Daughters chose such things as belonged to female occupations, during which Ulysses caused a trumpet to be sounded, when immediately Achilles seized a spear and shield, by which he was discovered, although dressed like a young woman, and taken to the Trojan wars. The centre figure is Achilles with a shield on his left arm, brandishing a spear in his right hand; the female figure kneeling before him is his wife; the five figures behind, her sisters; the old man behind is Lycomedes; next to the shield of Achilles is another Daughter of Lycomedes; next are Ulysses and his two companions."

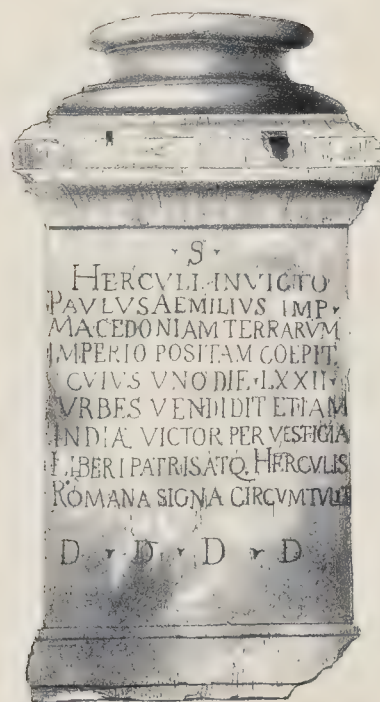
"On the end, next the figure of Lycomedes, is Hector, slain by Achilles; this is unfinished: at the other end is Achilles, in the act of killing Penthesilea, Queen of the Amazons."

This Sarcophagus was brought from the palace of the Marquis de Cavalieri.

Mr. Flaxman when he saw it, in 1808, was decided that it is of ancient Greek workmanship; and in this opinion those who have more recently examined it fully concur. Ulysses, in this group, has on the egg-shaped bonnet, called Πίλος, spoken of by P. Knight, who says (quoting Pliny XXXV. c. x.) it was first given to Ulysses by Nichomachus, a painter of the age of Alexander the Great.— See Enq. art. 161 and n. 6.

The trumpet of Ulysses is the Tuba, the weapon fallen from the hands of the dying Amazon is the Bipennis.





## PLATE XLIII.

SACRUM  
 HERCULI INVICTO.  
 PAULUS ÆMILIUS IMPERATOR  
 MACEDONIAM TERRARUM,  
 IMPERIO POSITAM CEPIT  
 CUJUS UNO DIE LXXII  
 URBES VENDIDIT ETIAM  
 INDIE VICTOR PER VESTIGIA  
 LIBERI PATRIS ATQUE HERCULIS  
 ROMANA SIGNA CIRCUMTULIT  
 DIGNUM DEO DONUM DICAVIT.

Sacred to Hercules, the invincible. Paulus Æmilius, renowned commander, *who* subdued Macedonia, once mistress of the world, and sold seventy-two of its cities in one day; and moreover, as the conqueror of India, carried the Roman standards as far as Bacchus, and Hercules had advanced before, dedicated this gift justly due to the God *Hercules*.

J. T.

---

Mr. Tate reads "cepit," setting down, "cœpit," as a mistake of the engraver.



The inscription is upon a single stone, representing one side of the pedestal of a small column. From the bottom to the base of the column it is 2 feet 6 inches high; the base itself is 6 inches, at the bottom the marble is 20 inches wide.

The only account I have of this marble is, that it was purchased of the Abate Bracci, at Rome, by Mr. Hollis, in 1753. In December, 1752, Mr. Hollis writes, from Genoa, to his friend, Mr. Brand, respecting this marble—

“I have sent to know what value he puts upon it. He says he paid dear for it; and no wonder, from its singularity. If it does not come very high, perhaps I may take it myself;” which he did ultimately.

In a volume of letters, published by the Camden Society, 1843, “Original Letters of Eminent Literary Men,” there is one, p. 393, from Mr. T. Hollis, dated Genoa, December 25, 1752, in which is a postscript, thus:—

“P.S. To fill up the paper I send you the copy of a very curious inscription, found very lately at, or near, Rome, and now in the possession of a friend of mine there.”

He then gives the inscription on this stone.

The letter is addressed to Professor Ward, of Gresham College.

Sir H. Ellis saw this marble when at the Hyde, in 1842.

Dr. Lempriere, in his account of Paulus Æmilius, states that “in two days the conqueror made himself master of all Macedonia;” and “after he had sacked *seventy* cities of Epirus, and divided the booty amongst his soldiers, Paulus returned to Italy.”

It is to be observed, that the word "cepit" has an O in it: this seems to have been done in very old Latin; and the O is introduced in great profusion in the inscription on the famous tomb of Scipio, copied at length in the second volume of "Rome in the Nineteenth Century," p. 171, where the words "Unum" and "Plurimi" are written

O I N O. P L O I R V M E.

From this, and other circumstances, a very learned friend of mine was of opinion that this stone is a copy, made about the time of Augustus, of an original then decaying. The letters on this marble belong to the Augustan age.

Of Liber, as conqueror of India, we have Ovid's testimony—

" Oriens tibi victus, ad usque  
Decolor extremo qua tingitur India Gange."  
METAM. iv. 20.

The Indian Bacchus is always represented as an old bearded man; he is here called Pater; so in Horace—

" Hac te merentem, Bacche Pater, tuæ  
Vexere tigres, indocili jugum  
Collo trahentes."

OD. Lib. iii. 3. 13.





D · M · S  
 PATER · CVM · FILIA · FRATER · ET · SO  
 ROR · SOCER · ET · NVRVS · IHC · TAN  
 TVM · DVO · IACENT  
 COSS · VIATOR · ET · A · MILIVS

D · M  
 AELIAE ACATHIE  
 CONVCIBENE ME  
 RENITECIT · PAELIVS  
 A · C · I · B · HERMESSI · I  
 EIS · VISE · L · I · P · E



## PLATE XLIV.

DIIS MANIBUS SACRUM.

PATER CUM FILIA FRATER ET SO-  
ROR, SOCER ET NURUS HIC TAN-  
TUM DUO JACENT.  
CONSULES VIATOR ET ÆMILIUS.

Sacred to the dead.—A father along with a daughter, a brother and a sister, a father-in-law, and a daughter-in-law all lie here; and yet there are but two of them.

The consuls at the time were Viator and Æmilius.—J. T.

---

On a tablet  $19\frac{3}{4}$  inches wide,  $7\frac{1}{2}$  high.

Mr. Tate's observations on this riddle leave it to some Œdipus to make out, and associates it with the "Vir gregis ipse caper" of Virgil, (Ec. vii. 7.) "Olentis uxores mariti" of Horace, (Lib. i. Od. 17.) with which it does not appear to me there is much connexion: these allusions of the poets being perfectly intelligible, and which he calls classical sortes.

There is a date to this marble in the names of the consuls. Viator and Æmilius, according to Dufresnoy, were consuls in

the year A.D. 495, when Anastasius was emperor of the East, and Theodoric, of the Ostrogoths, in the West, nearly 500 years after the other two were written.

That which Mr. Tate refers to in Gudius, p. ccxci. 1, is in verse, and attempts to explain itself. From the style and names of the parties there—HIRSALUS and MERHALLA, it is probably of the lower empire also. The enigma may be solved, according to my conception of it, thus:—

In order clearly to illustrate my meaning, I will take three supposititious names—Marcus, Fulvia, and Julia. I suppose Marcus to be the natural son of Fulvia, and that Julia is the daughter of Fulvia by her son Marcus, and that Marcus marries his mother Fulvia, after the birth of Julia.

Thus Marcus is (by the proposition) father of Julia. He is brother to Julia, having the same mother, and he is father-in-law to Julia, because he (Marcus) married her mother.

All persons who marry women, by whom they have natural children, are fathers-in-law to them, till when they are termed nullius filii.

Nor is this a violent or improbable assumption of facts. Berenice married her uncle Herod, and lived under very suspicious circumstances with her brother Agrippa, and appeared in public with him, when St. Paul made his defence before Festus.—See Calmet.

An occurrence precisely similar to that supposed to have taken place here, is recorded in the case of Lot, in the Old Testament.

3.

DIIS MANIBUS  
 ÆLIÆ AGATHÆ  
 CONJUGI BENE. ME  
 RENTI FECIT PUBLIUS ÆLIUS.  
 AUGUSTI LIBERTUS HERMES SIBI  
 ET SUIS ET LIBERTIS LIBERTABUS POSTERIS  
 EORUM.

Sacred to the dead.—To the memory of Ælia Agatha, in gratitude for all her kindness as a wife, Publius Ælius, Freedman of Augustus (also named) Hermes, caused this stone to be erected, (as a monument also) for himself, and for his family, and for his freedmen and freedwomen, and their descendants.

J. T.

A tablet, 13 inches by 14 inches.

The Domus Augusti, the family or household of Augustus, were buried in a vast Mausoleum on either side of the Appian Way, great part of which has been engraved in Carlo Bruzzi's *Via Appia Illustrata*.

In Plates 16 and 17 the burial place of the Domus Augusti is particularly represented, and from that celebrated spot this tablet was taken.

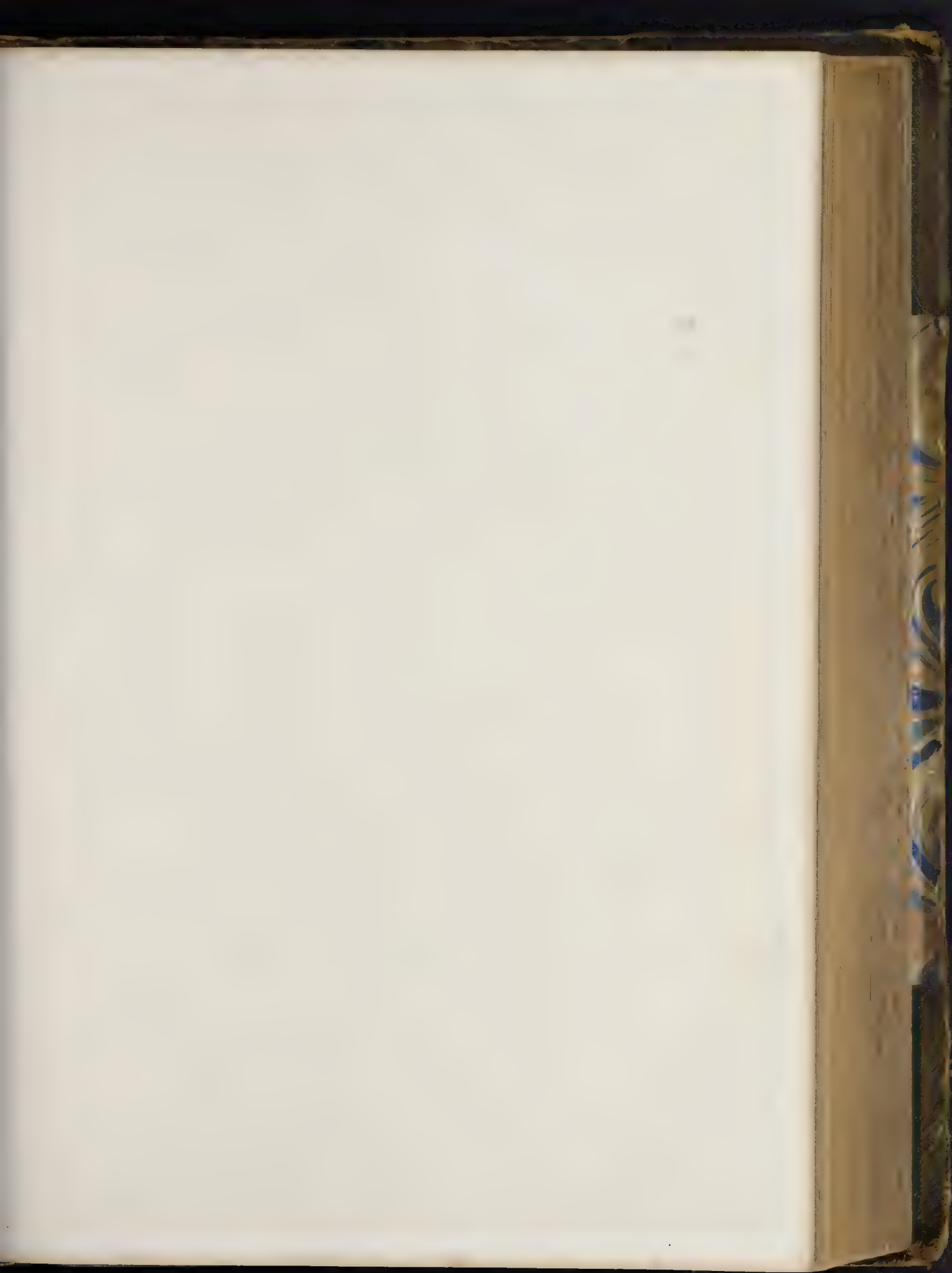
For an account of such names as Agatha (ab. *αγαθη*. bona. pura) see Tate's Preface, ante, p. iv.

The points between the letters and words in this tablet are angular.

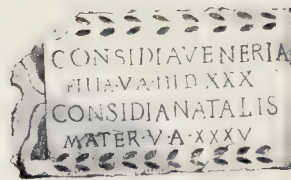
There is an inscription in Gudius, (p. clxxxix. 10.)

T. AELIO. AVG. LIB. HERMETI.

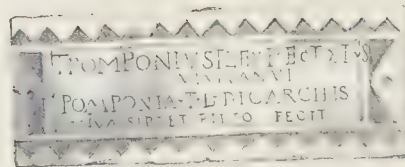
and it appears that it was not uncommon to put the Aug. Lib.  
between the cognomen and the agnomen.



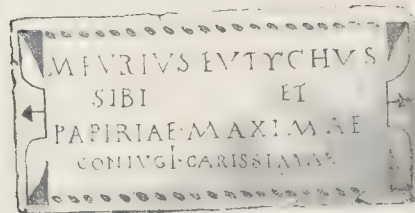




15



18



9

## PLATE XLV.

15. CONSIDIA VENERIA  
FILIA VIXIT ANNIS III. DIEBUS XXX  
CONSIDIA NATALIS  
MATER VIXIT ANNIS XXXV.

Considia Veneria, the daughter, lived III years and XXX days.  
Considia Natalis, the mother, lived XXXV years.

J. T.

---

On a small slab  $4\frac{1}{2}$  inches high and  $7\frac{1}{4}$  long.

It was found at Colchester, the ancient Camulodunum, in the year 1713, probably dedicated by a poor Roman soldier to his wife and child.

- 
18. TITUS POMPONIUS TITI LIBERTUS EXPECTANS  
VIXIT ANNIS VI.  
POMPONIA TITI LIBERTA DICARCHIS  
VIVA SIBI ET FILIO FECIT.

Titus Pomponius, freedman of Titus (also named Expectans), lived VI years.

Pomponia, freedwoman of Titus (also named Dicarchis), in her life-time erected this monument for herself and for her son.

J. T.

On a tablet  $9\frac{1}{4}$  inches wide,  $3\frac{1}{4}$  high.

The word on the tablet is not *EXPECTANS*, but clearly *EXPECTATUS*, which has escaped my friend Tate's observation: the small V between the T and S can by no contrivance be made part of an N.

A very similar name, *SPERATUS*, not *SPERANS*, occurs in Muratori; and my friend, Dr. H. Robinson, suggests that a boy six years old was rather too young to be *Libertus*, a manumitted slave.

If it be right to interpret the L in the third line *Liberta*, then should not the L in the first, referring to the boy, be *Libertinus*? for he is the son of a *Liberta*. And according to Suetonius the son of a *Libertus* was called *Libertinus*.—Claud. c. 24.

9.

---

MARCUS FURIUS EUTYCHUS  
SIBI ET  
PAPIRIÆ MAXIMÆ  
CONJUGI CARISSIMÆ.

Marcus Furius Eutychus (erected this monument) for himself and Papiria Maxima, his most beloved wife.

J. T.

---

On a tablet  $11\frac{1}{2}$  inches wide, 6 high.

The name Eutychus occurs in the Acts of the Apostles, 20, v. 9, and Gadius, p. cccxlv. 3. There is an inscription by a *FURIA* to *EUTYCO* (without the H) in Gori, Vol. I., p. 19.



D M  
 G MENANIO PATYLO ET  
 C MENANIO ANTHIMO  
 MENANIA MARTINA  
 BENI NERE NTIBVS ON  
 IVSIBVS SVIS FEIT

M  
 G  
 SIVC



## PLATE XLVI.

10.

DIIS MANIBUS  
CAIO MENANIO BATYLLO ET  
CAIO MENANIO ANTHIMO  
MENANIA MARTINA  
BENE MERENTIBUS CON  
JUGIBUS SUIS FECIT.

Sacred to the dead.—To the memory of Caius Menanius Batyllus and of Caius Menanius Anthimus; in testimony of the great kindness of both her husbands, Menania Martina caused this stone to be erected.

J. T.

---

On a tablet  $6\frac{3}{4}$  inches high,  $17\frac{1}{2}$  long.

In the centre is a hole bevelled outwards.

Mr. Tate considers this hole as made for the purpose of holding a lachrymatory, and quotes Adams, *Rom. Antiq.* (p. 483) which by no means supports the notion: it is there stated that a lachrymatory was put into the *URN*; this was certainly true, but it is quite impossible for a bottle to be put into this slab of marble. I should rather say it was nothing more than a hole through which an ornamented nail or clamp fixed the tablet to the wall. See a similar instance in Gadius, cccli. 3. 6.

It belonged to Dr. Mead, as appears from the Hollis Memoirs, p. 835.

This inscription is found in Gud. cclxxx., and in his time, it seems, belonged to Leonardus Augustinus at Rome.

---

D                  †                  M  
*HOC SUB. TUMULO TECTA SUNT OSSA  
 INCOMPARABILIS JUVENIS.  
 LUCII CUNCTI. MUCIENIS.  
 FILIO POSUERUNT PARENTIS.*

Beneath this monument are interred the bones of Lucius Cunctus Muciens, an excellent young man: his parents erected this to their son.

This is a fragment of a slab found at Colchester, on the spot where the County Hospital now stands, in March, 1821, and was given to me by Mr. Drummond Hay, who was present when it was found.

He was afterward Consul at Tangiers, where he died.

I have attempted to restore the lost letters as well as I can, and give my authorities, as far as they go, for so doing.

† This I take to be an adze, used probably to dig the graves with: such are still used in the south of Europe to cultivate the land in vineyards.

Taking this adze as a centre, I have placed D at a distance to the left, corresponding with the M, and thence assume "Diis Manibus."

MVLO. I have filled up with "Tumulo." In Horsley's Brit. Romana, (p. 262, xxxix. and Plate marked p. 192, No. 43,) the letters TVM. are taken for Tumulum!

TEC. Tecta: in Labruzzi's Via Appia there is a marble with Tecta Sunt Ossa.—See pl. 10.

RABLIS. "Incomparabilis,"—a word very frequent in monuments to children, of which see many instances in Gudius, p. ccxxx. 6, and elsewhere.

IVVE. Juvenis, seems obvious.

CVNCT. Cuncti: a proper name—Cunctus: it occurs in Gruten, *Inscriptiones Antiquæ*, dxxiii. 3.

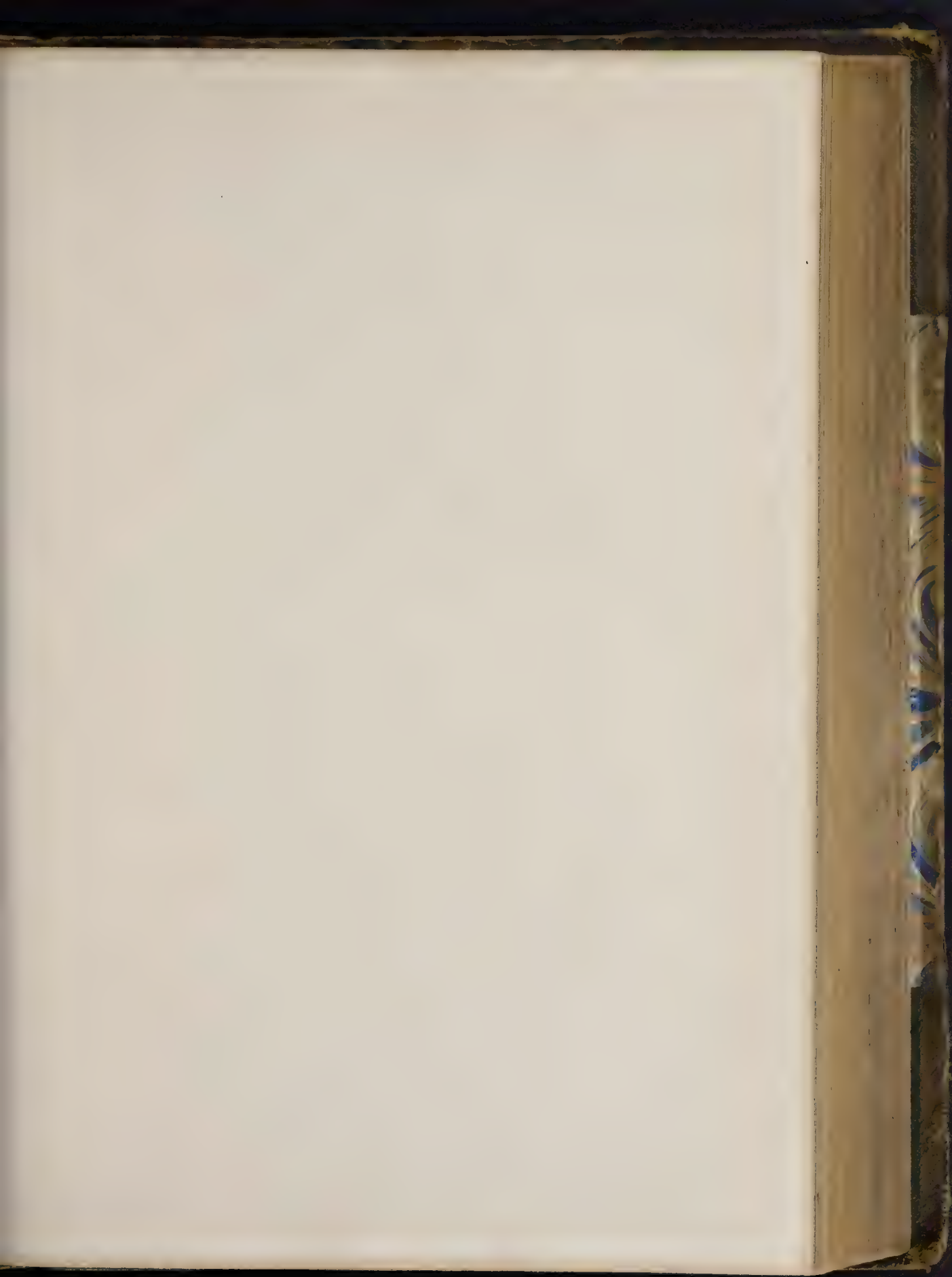
MVC. Mucienis: a proper name. Horsley has a small stone, (p. 213, Plate marked p. 192, No. 10,) found in Northumberland, with the word MVCIEN. which he reads MUCIENI, showing there were Romans of that name in Britain. I venture, therefore, to supply the vacancies in this fragment as I have done, and upon these authorities; taking it to be a sepulchral monument to a child whose name was Lucius (I take this only to fill up the line), or some other prænomen—Cunctus Muciens: the father being then at Colchester, Camulodunum, and probably a Roman soldier.

There are in many places, as Dauphiné, Savoy, Languedoc, Piedmont, slabs and urns with this sort of adze upon them.

Montfaucon says these monuments are dedicated "sous la hache;" and where he finds the letters S. AS. D. he reads—"Sub ascia dedicavit."

He has given an entire chapter to this subject—[Cap. V. tom. V. liv. III., with a Plate, XCVII.], and declares he cannot make out the reason or object of such a dedication.—See Dr. Smith's account of the ASCIA, p. 103.







D · M  
TI · CLAUDIO  
THREPTO  
V · A · XII · M · V · D · X · XII  
CLAVDIA · SPES · ET  
THREPTVS · SER  
PVBLIC · PARENT  
FILIO · DVLCISSIM  
FECER

## PLATE XLVII.

14.

DIIS MANIBUS  
TIBERIO CLAUDIO  
THREPTO  
VIXIT ANNIS XIII MENSIBUS VI. DIEBUS XXII  
CLAUDIA SPES ET  
THREPTUS SERVUS  
PUBLICUS PARENTES.  
FILIO DULCISSIMO  
FECERUNT.

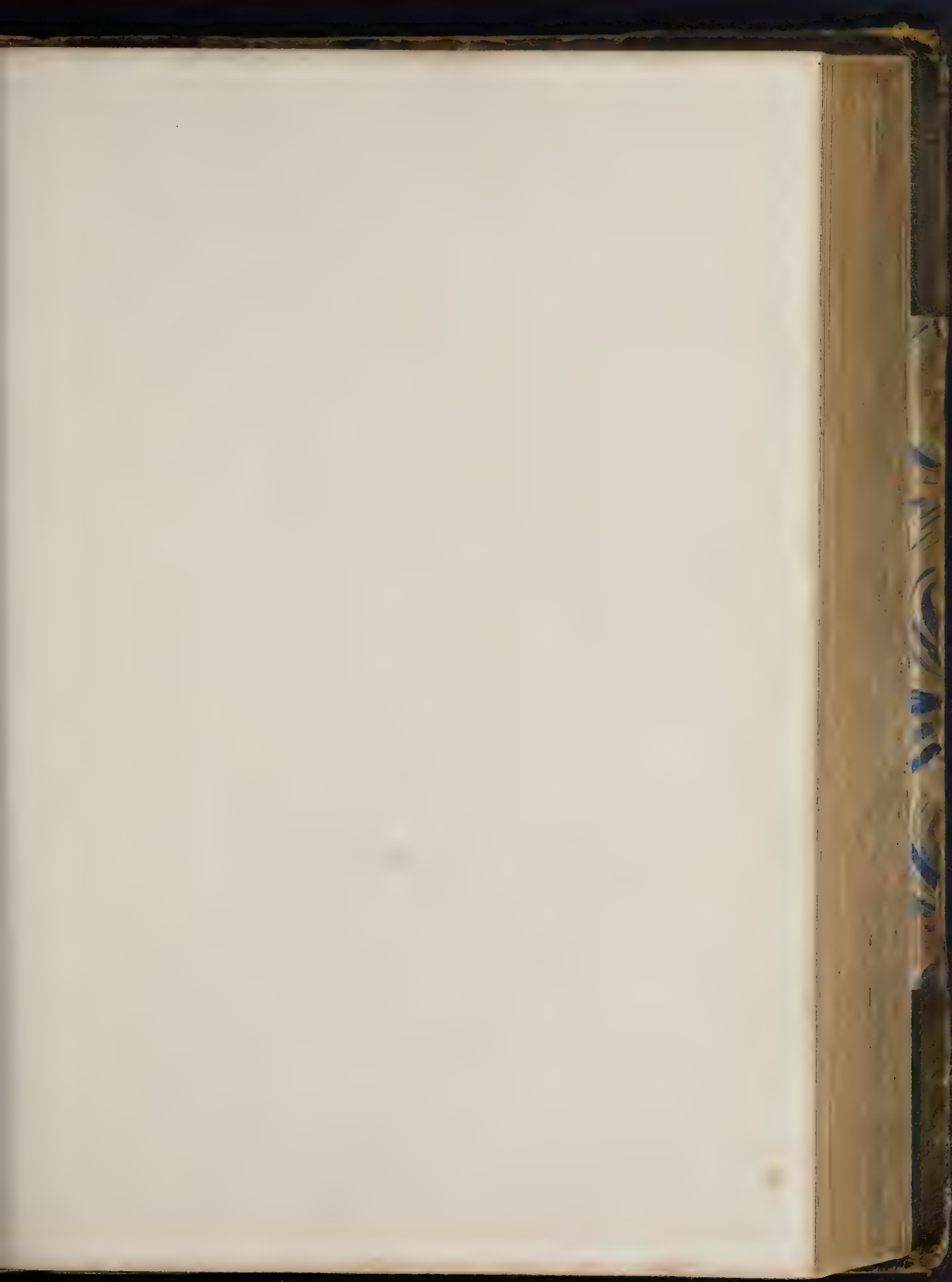
Sacred to the dead.—To the memory of Tiberius Claudius Threptus, their darling son, who lived XIII years VI months and XXII days, Claudia Spes and Threptus, public slave, his parents, erected this stone. J. T.

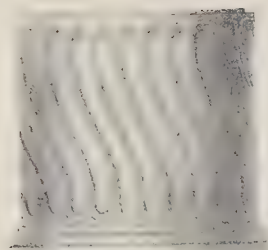
This is on an unornamented slab, 16½ inches high, 8½ wide, such as might be expected from the humble situation of the parties. Of public slaves, Dr. Adams says they were used for various public services, and especially to attend upon magistrates. Their condition was more tolerable than private slaves, and they had yearly allowances made them by the public.—Rom. Antiq., p. 39.

The name SPES occurs in Gudius, cxch. 5, ccxxxiv. 3, which, like FORTUNATUS, seems to have been given from some circumstances attending the individual's history.

For the name THREPTUS, and its derivation from *θρεπτός*, Alumnus, see Gori, Vol. I., p. 89.









## PLATE XLVIII.

4.

DIIS MANIBUS  
TITI FILIO VERO AUGUSTI  
LIBERTO TABULARIO RATIONUM  
AQUARIORUM CON  
JUGI BENE ME  
RENTI OCTA  
VIA THETIS FECIT.

Sacred to the dead.—To the memory of Verus, son of Titus and freedman of Augustus, clerk of accounts to the water-bailiffs; in gratitude for all his kindness as a husband, Octavia Thetis erected this stone.

J. T.

---

On a cylindrical urn; height 10 inches, diameter 11.

Such is Mr. Tate's reading; but another learned friend has suggested that the T. FL. VERO. should be read TITO. FLAVIO. VERO., and, I think, with more truth; then the translation would run—To Titus Flavius Verus, &c., &c.

The outside of the cylinder is grooved in SSS, leaving a space for the inscription, which is on a parallelogram, dove-tailed at each end.

It is curious that the F. in the FL. in the second line is the Æolic Digamma, in the precise form adopted by Mr. P. Knight, in his edition of Homer, printed by Valpy in 1820.

The M.'s in this inscription are also in ancient form of double  $\lambda$ . Lambda, the same as that which is on a house of one Unentius at Pompeii.—See Gell's *Pomp.*, p. 166. When at Pompeii, in 1827, I could not find the letter in the place mentioned by Gell, and probably it had been removed.

Mr. Astell, in his *Origin of Writing*, Tab. VII. III., p. 80, has this form.

The A.'s are Lambda's also, with a second prop; a very uncommon form. Mr. Astell, in his Table I., p. (64), places it as the A. of the Arcadians.

I looked for it with great care in such inscriptions as I could examine when in Italy, and found only two instances; one a Latin one, in the "*Sale des Inscriptions*," at Florence, in which it was used in the words ANN. and MATRI. on the same marble.

On the same marble, also, the digamma is used in the words FECE. and FILIA.

The other instance was in a very old Greek tablet, fixed in the wall of the colonnade round the court of the Palazzo Ricardi, at Florence. I saw both these in November, 1826.

It is remarkable that this striking mixture of letters is not noticed by Mr. Tate.

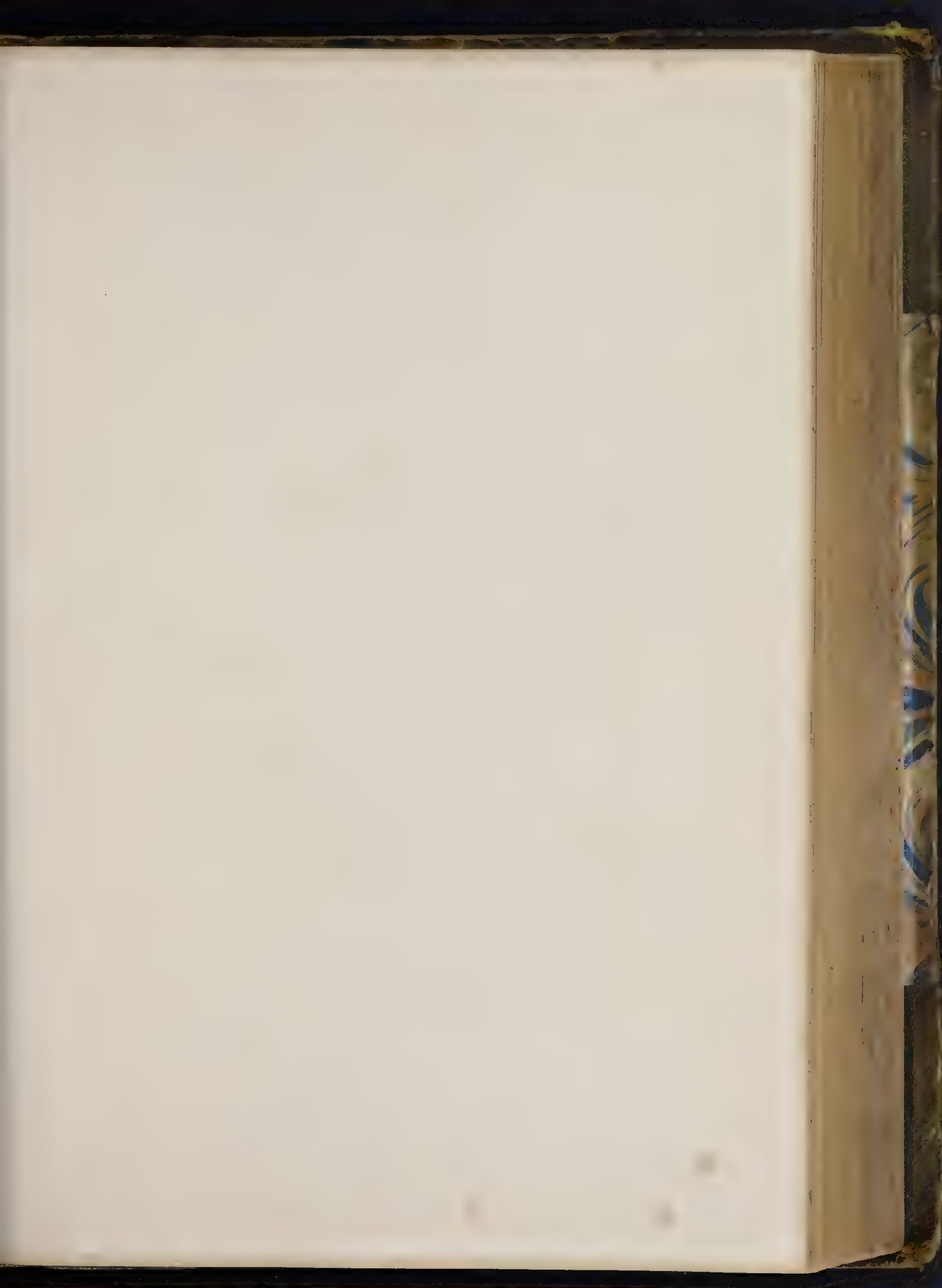
There is little doubt from this circumstance that this inscription is of the time of Claudius, from A.D. 41 to A.D. 53, who endeavoured to add three letters to the Roman alphabet, of which the Æolic Digamma was one.—(See the *Encyclopædia Metropolitana*, Biography, 448 (n), and Facciolati, by Mr. Bailey, verbo Digamma.) We are thus enabled to assign a date to this urn.



so as to imitate very neat masonry, excepting that portion which is occupied by the letters, the characters of which are of the Augustan age.

There are two copies of this inscription in Gudius (p. LXXXV) *Prænominum*, where he says of it—"Subscriptum est in vase rotundo marmoreo;" and adds—"Romæ in Ædibus Leonardi Augustini Antiquarii Romani."

There is little doubt, therefore, that this urn belonged to that learned person, from whom Gudius probably copied it.





PI L



II

## PLATE L.

11.

DIIS MANIBUS  
 POMPEIÆ  
 MARGARIDI  
 FIDELISSIMÆ  
 FELICIO  
 CONJUGI SUÆ  
 BENE MERITÆ  
 POSUIT.

Sacred to the dead.—To the memory of Pompeia Margaris, the most faithful and affectionate of wives, in grateful testimony of all her kindness, Felicio erected this stone.

J. T.

---

On a tablet  $2\frac{1}{2}$  inches wide,  $23\frac{1}{2}$  high.

Why Mr. Tate adds the words "*most affectionate of wives*," I do not know; there is nothing in the original to warrant it. The only epithet for the wife is *Fidelissimæ*. The characteristic simplicity of it is destroyed.

The front of the pediment is ornamented with a wreath and ribbons.—(See *Mus. Mar.*, Part V., pl. I., fig. 1.) Below this is a compartment carved in relief, a figure of a woman reclining on a sofa.

This represents Pompeia sick or dying, and the crown in the upper compartment is that with which she was to be crowned after her death. The drooping flower is the poppy, used from its narcotic properties as a symbol of sleep and death. The dog was probably a favourite with the deceased, and exhibits his "fidelity," of which he is often the representative, by attending his mistress's last moments, a circumstance of frequent occurrence; though this is not the interpretation given by Montfaucon, (Tom. V., p. 5, pl. 1,) where there is a dog in a monument somewhat similar, obvious as it appears to me.

There is nothing extraordinary in the man's name ending in O. For such as Cato, Cicero, are familiar to us all.







## PLATE LI.

17.

HAVE\* ACCIÆ  
PIÆ FILIÆ TULLIÆ  
SOLI TITI LIBERTUS BENEMERENTI FECIT.

Hail! and farewell! to Accia Tullia. In memory of a good and only daughter, and in gratitude for all her kindness, (her father,) the freedman of Titus, erected this stone.

\* For XAIPE of the Greeks, see Mus. Meadianum, p. 239. Burke's Eulogy of Sir Joshua Reynolds concludes with the words "Hail and Farewell."—See works of Sir. J. R., p. CXXIV.

J. T.

On a small tablet  $8\frac{1}{2}$  inches wide, 4 high.

Such is the interpretation of my friend Tate, on which it must be observed that there is no letter which justifies the word Libertus. The two letters following SOL. are distinctly TI.

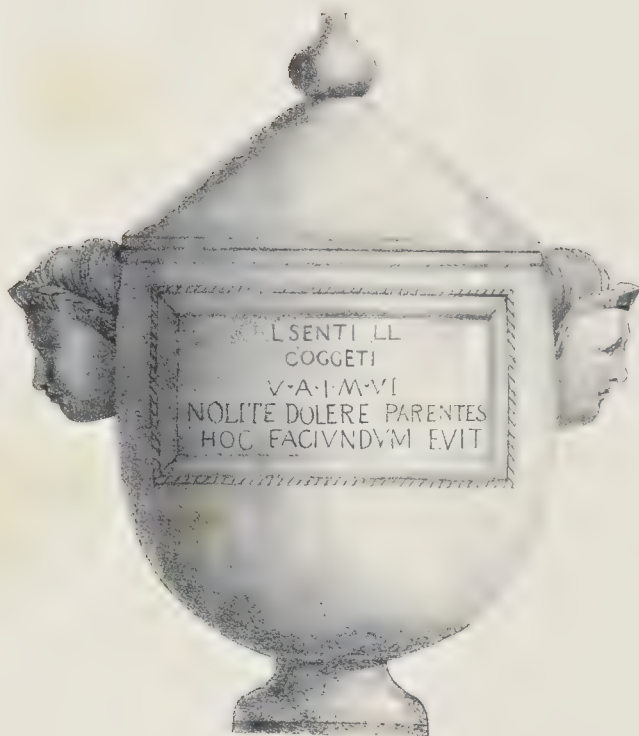
HAVE occurs in Gadius, cclvi. 8, on a marble found in the Appian Way, and on several marbles in the Museum at Lyons, which I saw in 1827.

The letters have the appearance of having been retouched in modern times; but the difficulty, and there seems to be a good deal, is in the construction of the two words SOL. TI., which are separated by a dot.

There was a college at Rome of Titii or Titienses, priests of Apollo, under the empire.—See Lemprière and Dr. Smith, in verbo Titii.

The letters S. SOL. have been interpreted Sacerdos Solis; and by reading SOL TI, Solis Titii, we may suppose that this was dedicated to a priestess of Apollo by the members of that fraternity. These letters have also been interpreted Soli tibi.





## PLATE LII.

LUCIO SENTI LUCIORUM  
 COCCETI  
 VIXIT ANNUM UNUM MENSES SEX  
 NOLITE DOLERE PARENTES  
 HOC FACIUNDUM FUIT.

To Lucius Sentis Coccetis (son of) Lucius and Lucia, lived a year and six months.

Cease to grieve, ye parents, this was inevitable.

A cinerary urn, found in 1825, near the tomb of Cecilia Metella, on the Via Appia. The inscription is *on* the vase, and therefore was not sunk in the columbarium, as the ollæ were.

Mr. Tate never saw this urn.

I have read LL. "Luciorum," Lucii et Luciaë, from seeing the great frequency of the wife having, or taking, the husband's name with the feminine termination.

In this small collection there are no less than five instances; we have—

Marcus Aurelius—Aurelia Nice.—No. II.

Ælia Agathæ—Publius Ælius.—No. III.

Marcus Ulpas—Upia Plusias.—No. V.

Menania Martina, successively the wife of Menanius Batyllus and Menanius Anthimo.—No. X.

Statilius Hermes—Statilia Philænis.—No. XII.



The inscription is somewhat remarkable for the resignation, expressed in the "Hoc faciundum fuit." In Gori's collection there is an expression of similar import, by a wife to her husband, in the words forming a pentameter line—

QUID LACRIMAS FACTUM EST. VIR, BONE. VIVE. VALE.

and that inscription begins with HAVE DULCIS.—Gori, I., p. 147.





## PLATE LIII.

5.

DIIS MANIBUS  
 MARCO ULPIO  
 AUGUSTI LIBERTO.  
 FORTUNATO\*  
 PHILETUS PATER  
 ET ULPIA PLUSIAS  
 CONJUGI BENE MERITO FECIT.

Sacred to the dead.—To the memory of Marcus Ulpius, freedman of Augustus (also named) Fortunatus. Philetus, his father, and Ulpia Plusias, (his widow,) in grateful testimony of all his kindness as her husband, erected this stone.

\* Mus. Mead., p. 240.

P. SERVILIO MARTIALI POSUIT  
 FORTUNATUS PATRONO SUO. B. M.

J. T.

On a four-sided urn; the height, including the lid, is 2 feet  $2\frac{3}{4}$  inches, the width is 14 inches.

In the centre of the front of the lid are two dolphins and a trident. The inscription is in a square compartment, framed with a moulding; at the upper angles in front are two heads of Jupiter Ammon, with a wreath of oak hanging from the horns

and passing under the inscription. At the lower corners are two heads, wearing the pileus or freedman's cap.—See Adam, *Rom. Antiq.*, 422.

From the dolphins, trident, and oak wreath, we may be allowed to conjecture that this Marcus Ulpus was a seafaring man, and from his general history and success in his voyages he acquired the agnomen of *Fortunatus*.

The names of Ulpus and Ulpia occur in Labruzzi's *Via Appia*; the former four times, the latter twice in the same plate (pl. 24.)

Of *Fortunatus* there are several instances. Mr. Tate has inserted one, as noticed above, being dedicated by a lucky soldier to his patron.

This urn was bought by Mr. Hollis of Mr. Lloyd, 1761. Mr. Tate, by some oversight, has interpreted the last single letter *F. fecit*, instead of *fecerunt*.

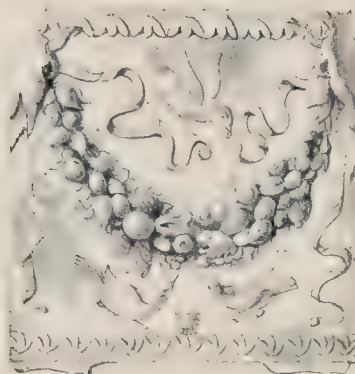








Pl LIV a



A third Side of Plate LIV

## PLATE LIV.

6.           ÆLIO POSTUMIA VERNA FECIT  
               CONJUGI CARISSIMO  
 CUM QUO VIXIT ANNIS XXIII. BENE MERITO.

To the memory of Ælius. Postumia Verna erected this stone in honour of a most beloved husband, with whom she lived xxiii years, and in gratitude for all his kindness.

J. T.

---

An ossuarium,  $17\frac{1}{2}$  inches wide, 18 high.

Such is the reading of Mr. Tate, who has left out the second line, i. e., the letters forming another word immediately below the first line, for what reason I know not; and makes Æli stand for Ælio, a man's name.

The letters he has omitted make the word Siv—i—tæ, most clearly.

Mr. Taylor Coombe reads this as Sivitæ, the dative case of Sivities, the name of the husband; and Æli as Ælia, the wife's name; and then the translation would be—Ælia Postumia Verna erected (this) to Sivities, &c., &c., which is, more probably, the real meaning of the inscription.

The name Epaphræ is taken as dative of Epaphras, by Mr. Hawkins, in *Mus. Mar.*, Part V., pl. II., fig. 1, (page 10.)



Verna, may mean that she was a domestic slave, born in the master's house; but this is not likely, as the urn is too much carved, even on all four sides, and too costly for such persons.

The name Postumia occurs in Gudius, Ind. LXXXI., and Verna, ccclxiv. 2.





## PLATE LV.

8. TIBERIUS CLAUDIUS HERMIAS  
 FECIT JULIÆ ANTHIDI  
 CONJUGI SUÆ  
 CARISSIMÆ ET  
 SIBI VIXIT ANNIS XXXVI.

Tiberius Claudius Hermias erected this stone (as a monument) for Julia Anthis, his most beloved wife, and for himself. She lived xxxvi years.

J. T.

---

An ossuarium, 13 inches wide, 14 high, including the lid.

Mr. Tate has read TI for Tiberius, usually taken for Titus, and has not assigned any reason.

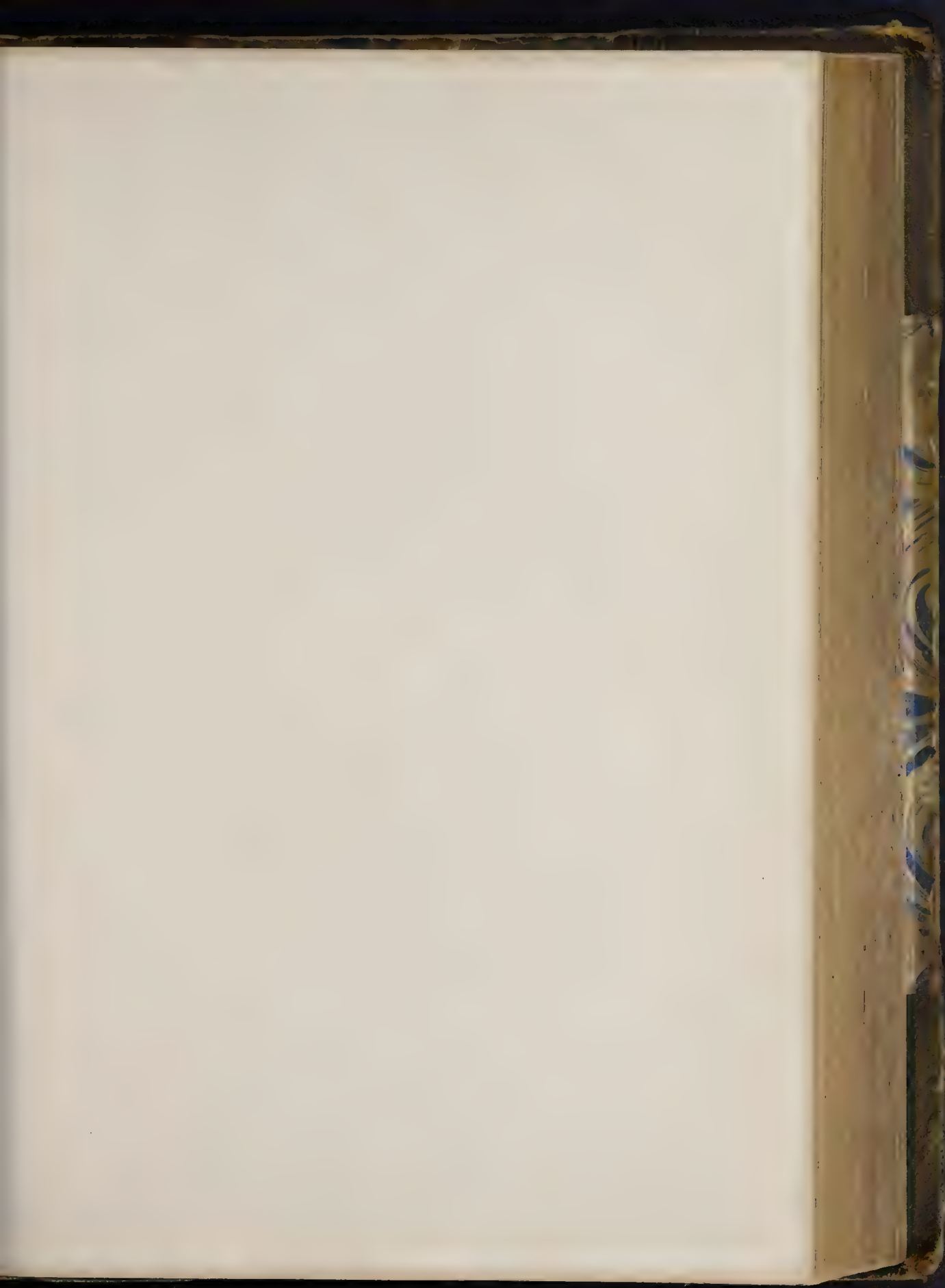
There is a lid upon this urn which does not fit it, which is covered with a roofing similar to that on the Choragic Monument of Lysicrates, at Athens, engraved by Stuart, (Athens, p. 29, cap. IV., pl. VIII.,) which he calls a thatch or covering of laurel leaves. At each end of the urn are olive trees, with fruit upon them.

The use of the olive on cinerary urns may be conjectured from the following passage in Mr. P. Knight's Enquiry, Art. 27:—

“ Not only the property of casting the skin and acquiring a periodical renovation of youth, but also that of pertinaciously retaining life, even in amputated parts, may have recommended animals of the serpent kind as symbols of health and immortality, though noxious and deadly in themselves. Amongst plants the *olive* seems to have been thought to possess the same property, in a similar degree, and therefore was probably adopted to express the same attribute.”

The dead were often crowned with olive.—(See M. Noel, Dict. de la Fable Olivier.)







7



13

## PLATE LVI.

7.

CNÆO CÆSIO  
ATTICO  
JULIA CYPARE  
CONJUGI CARISSIMO.

To the memory of Cnæus Cæsius Atticus, Julia Cypare  
(erected this stone) in honour of a most beloved husband.

J. T.

---

An ossuarium, 11 inches wide,  $9\frac{1}{4}$  high.

The front is carved with a wreath of flowers hanging from two heads of Jupiter Ammon; at the lower corners are two storks. That these birds have been long considered as emblems of parental and filial affection, see *Mus. Mar.*, Part II., pl. III. But they are also the representatives of conjugal affection, as here; and in Millingen's *Peinture des Vases Antiques*, pl. LX., p. 83, n. (4).

The name Cypare is found in Gadius, cccxxx., 14.

DIIS MANIBUS  
 QUINTO CALIDIO POTHINO VALERIA  
 IAS CONJUGI BENE MERENTI  
 ET VALERIÆ MAXIMÆ FILIÆ  
 CALIDIUS ELEUTHRIUS LIBERTUS FECERE.

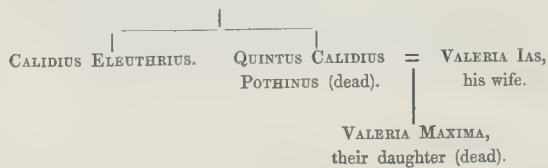
Sacred to the dead.—To the memory of Calidius Pothinus, in gratitude for all his kindness as a husband, Valeria Ias, (on her part,) and to the memory of Valeria Maxima, their daughter, Calidius Eleuthrius, freedman, (on his part,) jointly erected this stone.

J. T.

An ossuarium, 17 inches wide,  $11\frac{1}{2}$  high, including the cover.

The relative position of these parties may be, perhaps, well explained by the following genealogical diagram :—

1. Quintus Calidius Pothinus (who is dead) was husband to Valeria Ias.
2. Calidius Eleuthrius was brother to Q. C. Pothinus.
3. Valeria Maxima (who is dead) was daughter to Q. C. Pothinus and Valeria Ias. Thus—



The father and his daughter are dead. The widow and her husband's brother dedicate this urn to the husband and his child. Calidius Eleuthrius was uncle to the child, and might have been her guardian.

The workmanship on this urn is coarse, as might be expected on a work done for a freedman. At each corner of the front is an altar or tripod with fruit, with two birds underneath the tablet of letters.

There is a lid upon this urn, which, however, does not belong to it: it is covered with the same scales or leaves as those on pl. LV., *ante*.









## PLATE LVII.

DIIS MANIBUS  
 SACRUM  
 TITO STATILIO HERMETI  
 STATILIA PHILÆNIS  
 FECIT CONJUGI  
 SUO CARISSIMO  
 ET BENE  
 MERITO DE SE.

Sacred to the dead.—To the memory of Titus Statilius Hermes, Statilia Philænis erected this stone in honour of her most beloved husband, and in gratitude for all his kindness to her.

J. T.

---

A solid block, 18 inches wide, 30 inches high.

In the above translation all the personal feeling expressed by the words—*bene merito de se*, seems lost; there is nothing that can be translated “in honour of,” or “to the memory of,” or “in gratitude for.”

I cannot help thinking it is better to adhere to the literal reading—“To Titus, &c., who well deserved of her,”—keeping to the short and expressive style so forcible in these simple memorials.

The letters are of the time of Augustus, and neatly and accurately cut.

Below the panel containing the letters is a lion devouring an ass or faun, which he has hunted down. Of the use of the lion devouring other animals, as a bull, a horse, or a deer, see P. Knight's *Enq.*, art. 110.

But if this be an ass, it may still represent what he states of the deer, and obscurely alludes to in the ass.—Art. (123).

At each corner of the base is an eagle. On one side of the block is a jug, which Montfaucon, in a similar instance, (*Tom. V.*, pl. XXX., p. 61,) thus notices:—"On y remarque un de ces vaisseaux qu'on appelle *præfericule*." On the opposite side is a *patera*.

Gruter says—

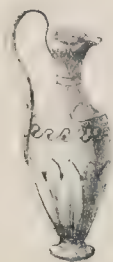
"Le *præfericule* et la *patère* sculptés sur les cippes indiquent les libations qu'on faisait sur les tombeaux."

This urn (if we may so call it) is solid; and there are such in the British Museum (see the *Synopsis*, Room XV., No. 237, 239); but it is probable that this was a base on which a bust was fixed, as there is an iron peg on the top, to which it might have been attached. Of this circumstance Mr. Tate takes no notice.

These solid tombs were sometimes called "*Aræ*," and in many instances the word *Ara* was inscribed upon them, as in Montfaucon V., pl. LXXV., p. 91, but this can scarcely have been used as one.







## PLATE LVIII.

Shows one side of the urn represented in Plate LVII.  
At the bottom of the plate is a figure of the præfericulum  
on the other side, and occupies the space corresponding with  
the patera.



# MUSEUM DISNEIANUM,

BEING

A DESCRIPTION OF A COLLECTION OF VARIOUS

## SPECIMENS OF ANCIENT ART,

IN THE POSSESSION OF

JOHN DISNEY, ESQ., F.R.S., F.S.A.,

AT THE HYDE, NEAR INGATESTONE,

WITH ENGRAVINGS,

BY GEORGE MEASOM, UPPER SEYMOUR STREET, EUSTON SQUARE.

---

### PART II.

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"I NUNC, ARGENTUM, ET MARMOR VETUS, ÆRAQUE ET ARTES  
SUSPICE; CUM GEMMIS TYRIOS MIRARE COLORES."

HOR. EP. LIB. I, 6, 17.

---

L O N D O N :

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MDCCCXLVIII.



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24, ALDENHAM STREET, OLD ST. PANCRAS,

LONDON

## INTRODUCTION.

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THE former part of this work was exclusively dedicated to marbles. It is now proposed to give engravings of some bronzes, and Anglo-Roman pottery, and three cinerary urns, with other objects in terra cotta and glass.

During a residence, in Italy, of three years, from 1795 to 1798, a relative of mine was enabled to acquire many specimens, taken at the time from Herculaneum and Pompeii, at much less cost and trouble than they can be procured for now. In those days the state of the country was such, and the indolence of the Court of Naples in these matters so great, as almost to amount to indifference, and consequently the people had more facilities of selling objects which they found there. Greater care is, at present, taken of these interesting relics; they are deposited in the Museo Borbonico: the site of Pompeii is watched and guarded.

It was owing to the want of these precautions that the fine specimens then dug up were so readily bought by foreigners and brought away. I have, however, carefully stated how each came into my possession, or the possession of my ancestors, and when. Of the correctness of these statements there can be no doubt.

The "ex votos," such as the foot, and the female head, could not well be omitted; and the cinerary urns, being of very peculiar character, were omitted in the former part only on that account. The two smaller ones are of terra cotta; and that of tuffo stone, from Volterra, I considered might well be placed amongst the miscellanea, as also might the sepulchral stele and the two table-legs.

I have designedly omitted every thing here which is in any way connected with ancient painted vases, or comes under any other designation, which might be considered as what now I believe are generally denominated, "Fictilia." Having several of these, properly so called, I shall reserve them for a future part, which I may possibly give to the public in a form, and under a classification, which will make them acceptable and intelligible to those who may feel an interest in such inquiries.

The few specimens of Anglo-Roman pottery which I have introduced here, are not noticed from any singularity of form, or

ornament, but rather as evidence that such things were found in the places stated; for it is of some importance to record the localities where, in fact, they were found, as indicating a former occupation; and the shapes of the things themselves will often mark the *nature* of that occupation—viz., whether it were civil or military.

The conquest of Britain was completed during the reigns of Titus and Domitian by Agricola, who arrived here, A.D., 78, and left it A.D., 85; from which time till A.D., 427, a space of 342 years, the Romans were masters of this island.

During this period, therefore, these vessels were made; they are to be found in divers parts of the island. Many of them, which appear of a light slate colour, were left unfinished—that is, were never burnt in a kiln, or were only dried in the sun; and probably used solely to retain dry substances—as the seeds of wheat, barley, or flour.

I have, in several instances, put fragments of these into the fire, and after passing through a red heat, when taken out, have presented, as some of our tiles do, a layer of a dark blue in the middle; between the two outsides red.

In the *Journal of the Archæological Institute*, vol. I., pp. 142-222, are two very interesting papers on the “*Primæval*

Antiquities of the Channel Islands," by Mr. F. C. Lukis; in which he notices many pieces of pottery, very similar to those here drawn; and in the tables (page 143), he enumerates objects of "sun-baked pottery" and "unburnt pottery" of the Roman æra; also "charcoal" (rare), together with others of British and Gaulic character.

In giving one or two specimens of ancient glass, I have omitted those glass vials, usually called, lacrymatories, or tear bottles. I have had some difficulty in making out the origin of this word, "lacrymatory." One may easily suppose it was manufactured from lacryma, a tear; but upon consulting some of the best established dictionaries, I do not find it is admitted as a word of legitimate use.

In the last edition of that most elaborate work, the "Totius Latinitatis Lexicon," of Facciolati, Bailey, 1828, I find,—

Lacrymabilis . . . . .	lacrymabiliter.
Lacrymabundus . . . . .	lacrymans.
Lacrymatio . . . . .	lacrymatus.
Lacrymose . . . . .	lacrymosus.
Lacrymo . . . . .	lacrymula.

But no other form of lacryma. We, therefore, may fairly conclude that *he* did not consider it as a fit word to be



admitted into *Totius Latinitatis Lexicon*. Mr. Todd, in his enlarged edition of Dr. Johnson, does not place lacrymatory, the anglicised form of this word, at all in his *Dictionary of the English Language*.

On looking, however, into the *Nouveau Dictionnaire de la Langue Francaise*, par M. Laveaux, I find the Frenchman admits "lacrymatoire," but specially guards us against supposing it to be a bottle for tears.

His words are,—“Lacrymatoire, du Latin, lacryma . . larme. “On donne ce nom à des fioles de terre, ou de verre, dans lesquelles on a cru qu'on recevait les larmes répandues pour quelqu'un a sa mort, mais la seule figure de ces fioles que les anciens enfermaient dans les tombeaux prouve qu'on ne pouvait s'en servir pour recueillir des larmes et qu'elles etaient destinées a contenir des baumes, ou onguens liquides, dont on arrosait les ossemens brulés.”

The vulgar notion is, that these phials were used at funerals to catch the tears of the relatives of the deceased: and in support of this supposed use, a passage in the Psalms is quoted. The passage referred to, is the 8th verse of the 56th Psalm:—

“Thou tellest my fittings; put my tears into thy bottle: are

“not these things noted in thy book?”—Com. Prayer, Oxford, 1842.

I must confess, I cannot find the slightest pretence for supposing this passage to justify the conjecture that men caught their own tears in their own bottles. The whole of this Psalm is addressed, by the Psalmist, to God, complaining of the treatment he had received from his enemies: and, in the particular verse, he begs God to remember his misfortunes. And by a beautiful allusion, rich in Eastern figure, he uses “tears,” as expressive of his mental distress; and “bottle,” as the well known means of preserving liquids.

He begs of the Deity to preserve in *his* memory the injuries which he (the Psalmist) has received from his enemies. But the next line puts the matter quite at rest,—“Are they not in thy book!” Why not take this use of “book,” as literally as the word “bottle?”

But there are other passages in the Psalms, where the use of the word, tears, is very highly figurative; as occurs in the 80th Psalm, verse 5, addressed also to God:—

“Thou feedest them with the *bread of tears*, and givest them “plenteousness of tears to drink.”—Same Edit.

No one would suppose that bread was made of tears, as the

literal interpretation might imply: it is evidently analogous to our phrase, that *a man is fed by the sweat of his brow*. Neither would any one suppose that tears were collected in a bottle and drank, as may be implied from the latter branch of this verse. In truth, I neither think the literal sense of the former verse, or the possibly-implied sense of the last, is correct; both are highly beautiful and powerfully figurative.

That the ancients placed flowers on the funeral couch, we have the authority of Dr. Adams, quoting Virgil's *Æneid* XI., l. 66, and others; and also that they threw into the funeral pile unguents and perfumes. He says, also, that after the funeral, the sepulchres were bespread with flowers. See *Rom. Antiq.*, pp. 416, 423, 426.

Dr. Smith, too, states the same thing, both as to flowers and perfumes. Speaking of the dead, he says,—“The couch on which he was laid, was sometimes covered with leaves and flowers.” And again, of the funeral Rogus,—“When the flames began to rise, various perfumes were thrown into the fire.”—In verbo “FUNUS.”

When in Italy myself, I followed a funeral procession to the place of interment, and observed, that when the corpse was let into the grave, they threw flowers upon it, which they had

carried in their hands. It appears to me, therefore, that these bottles were made to hold flowers or perfumes, and had nothing to do with tears at all.

In the Pictorial Bible, published by Mr. Charles Knight, 1839, with Original Notes, there is one on this very passage in the 56th Psalm, where it is supposed to allude to a custom in the East, and "particularly amongst the Hebrews." The annotator, however, admits "that there is no trace of such a custom in ancient writings or sculptures." He states, that the Persians have a custom annually, of the priests going about collecting the tears of persons in pieces of cotton, and preserving them in a bottle. Thus, it appears, on all hands, that the Romans never had *tear bottles*; and the modern antiquaries have invented a word which means nothing, or worse than nothing—it misleads.

There is no name to this comment, or any authority referred to.

In Part I. of this work, plate xl. is stated to be an UNKNOWN HEAD IN RELIEF, possibly of Hadrian. This marble was not *always* considered as unknown, or of so late a time as the Emperor Hadrian; for Mr. Taylor Combe, who saw it at The Hyde, in 1818, pronounced it to be a "head of Philip of



Macedon—genuine;”—and in proof of this, gave me a tetradrachm of Philip, the head laureate, as this is, with the word, *Φιλιππον* on the reverse; on horseback; and the material is the hard, micaceous marble of Paros; as he observed, not worked in Hadrian's time, when the marble of Luna was so much in use. I regret that I omitted to insert these facts in the account of the plate itself.

On shewing the coin, which Mr. Combe procured for me, to a friend of mine, I was told that the head, on the obverse, was a head of Jupiter; though there were no letters to indicate that it was so.

But certainly it was not Mr. Combe's opinion; for though he was aware it might be so on some coins, he sent me this coin as one of those which he believed was not a head of Jupiter, but the head of Philip himself; and told me so.

In the preceding accounts, I have stated all the facts from my own personal knowledge, and the opinions of those eminent men who have seen and examined the various specimens, and pronounced them as genuine antique, or of later dates, as in their judgments appeared to be correct.

Such men as Flaxman, Christie, and Combe, were, like other persons, fully aware that specimens, in *all* classes of antiques,



are frequently forged, either in whole or in part; and that *bronzes* are, of all others, most easily falsified; for it is only necessary to make a mould of any given figure, and cast a copy. The rust called patina, may, and has been imitated, so as to give the appearance of antiquity to the metal—in a manner not easily detected.

Mr. Flaxman himself, however, cautioned me not to form an opinion too hastily against the antiquity of a bronze because it had a patina, either doubtful, or even really factitious; for, he said, he had no doubt of this false covering having been put, in several instances, upon genuine pieces of antiquity, for the purpose of suiting the taste of the times, or the market; as, in *appearance*, the object was made to *look* older. Neither did he believe that so many things were cast as is usually supposed; and deemed to be so, almost as a matter of course.

For, he observed, and with great truth, that if a man take a mould for a genuine figure, and cast *one* copy only, it will not answer, or pay him for his trouble and expense; and if he makes several copies, he at once furnishes evidence of his own fraud: besides this, he deteriorates the value of his original. Moreover, we never see—at least I never saw—two specimens together (such as a mould would produce), of a figure said to be cast; so

that one may fairly ask,—where is the original from which any of these said-to-be casts were taken?

Cautioned by such authorities as the persons above-named, all of whom held the same opinion, I do not admit these numerous castings so readily as many others do. The converse of the practice is also true; viz., that the *genuine* patina is, in many instances, taken off to suit particular tastes; to shew the work more sharp and clean; or from ignorance by those who ought to know better. Instances of this have come within my own personal knowledge.

The observations, signed E. H., are by my friend Mr. Edward Hawkins, of the British Museum.

The wood engravings were executed by Mr. George Measom, Upper Seymour Street, Euston Square; and plates lxx, lxxi, lxxii, lxxiii, lxxiv, were drawn and lithographed by Mr. Scharf.

JOHN DISNEY.

THE HYDE, September, 1848.



## LIST OF PLATES.

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- LIX.....IBIS.  
LX.....THURIBULUM (TRIPOD).  
LXI.....LAMP (BULL'S HEAD).  
LXII.....LAMP (THREE BURNERS).  
LXIII.....LAMP (SIX BURNERS).  
LXIV.....LAMP (AFRICAN SLAVE, TWO BURNERS).  
LXV.....PRINTING STAMP....LAMPS (TWO).  
LXVI.....A VASE HANDLE....LAMP (SHOE SHAPED).  
LXVII.....A STEWPAN.  
LXVIII.....A VASE HANDLE....ARMILLA  
LXIX.....SMALL TRIPOD (EGG CUPS).  
LXX.....JUPITER STATOR.  
LXXI.....JUPITER SERAPIS.  
LXXII.....HERCULES (FATIGUED).  
LXXIII.....BACCHUS (YOUNG).  
LXXIV.....A WRESTLER.  
LXXV.....PAN ON A GOAT.  
LXXVI.....PAN (KNEELING).  
LXXVII.....ROMAN HORSE.  
LXXVIII.....ACERRA.  
LXXIX.....HORSE'S HEAD.  
LXXX.....CANDELABRUM (BENVENUTO CELLINI).  
LXXXI.....LUCRETIA.

LIST OF PLATES.

- LXXXII....VESTA SEDENS....ISIS....A NONDESCRIPT.  
LXXXIII ..EGYPTIAN ANTINOUS.  
LXXXIV. ..ROMAN MATRON.  
LXXXV....ETRUSCAN URN (THE MARRIAGE).  
LXXXVI. ..ETRUSCAN URN (THE DOOR)....CHIUSI URN.  
LXXXVII..POMPEIAN GLASS.  
LXXXVIII..A BOAR'S HEAD....A STELE  
LXXXIX. ..LEFT FOOT (VOTIVE)....PART OF AN EARTHEN VESSEL.  
XC.....SAMIAN FRAGMENTS (COLCHESTER).  
XCI.....THREE CELTS (DOLABRA)....THE BULL'S HEAD.  
XCII. ....ANGLO-ROMAN POTTERY.  
XCIII.....ANGLO-ROMAN POTTERY.  
XCIV.....TABLE LEG (BLACK)....TABLE LEG (RED).  
XCV.....EGYPTIAN CONE.



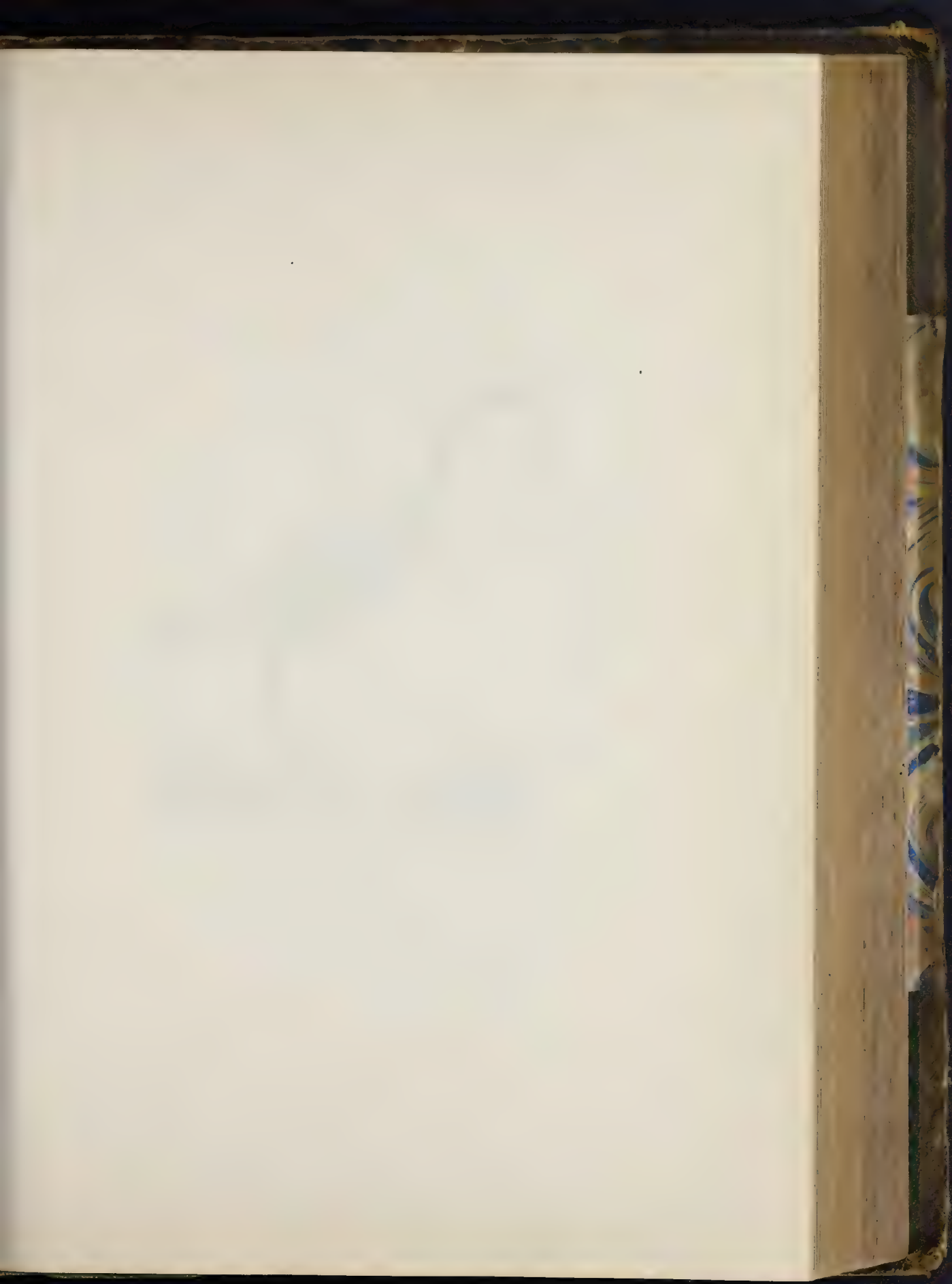


PLATE LIX.



## PLATE LIX.

### IBIS.

This exceedingly curious and rare specimen of early sculpture, is of iron; and represents the Ibis worshipped by the Egyptians.

Qualia demens

Egyptus portenta colat. Crocodilon adorat

Pars hæc: illa pavet saturam serpentibus Ibin.

Juv. Sat. xv. 1-3.

It has been formed of one sheet of iron cut out and hammered into the shape of the bird.

Mr. Faraday, when he saw the bird at the Royal Institution, fancied it might have been made of *meteoric iron*; and at his request I permitted a small piece to be cut off the peg under one of the feet, which he analyzed, and wrote me as follows:—

“I could find nothing extraordinary in the metal; there was “no nichel; and it, certainly, is not meteoric: but is ordinary “wrought-iron.”—June, 1835.

“Statues,” says Dallaway, “in very early times were made “of iron; and Glaucus seems to have been the first artist in “that material.”—Stat. & Sculpt.: p. 2, and n. 2.

See more on statues of iron in the same work. p. 75-77.

It has been seen and strictly examined by some of the first men of the present time, on whose judgment we may safely

rely : and pronounced to be unquestionably genuine and of the highest antiquity—possibly as remote as the time of Rhæcus ; 770 or 800 years before Christ.

It was bought at Dr. Mead's sale, about 1771, and belonged to Mr. Thomas Hollis and Mr. Brand Hollis, and found, I believe, in Upper Egypt.

Mr. R. Westmacott, son of Sir Richard, who gave some lectures at the Royal Institution, on Ancient Sculpture, in March, 1845, and who was perfectly well acquainted with this figure, requested me to lend it him to use on that occasion ; which he did at his first lecture : and took that opportunity to observe—

“ That no monuments are so rare as sculpture in hammered iron, σφυρηλατον. I am indebted to Mr. Disney for an undoubted specimen of very remote antiquity, which was probably one of the sacred birds in some temple.”

I was much gratified at being able to oblige my friend, and also serve the Institution by exhibiting a specimen worthy of the exalted station it ought to hold amongst the scientific societies of Europe.

There is in Griffiths's edition of Cuvier's Animal Kingdom, 1829), a print of the Ibis now existing, and which is called there “ The sacred Ibis of the Egyptians.” (Class Aves, order grallæ). The resemblance to this statue is so strong that it is impossible not to admit at once the identity of the two. The head and bill—the position of the legs—the shape of the wings and tail, are too marked to be mistaken.







## PLATE LX.

### THURIBULUM (TRIPOD).

Thirteen inches high—standing on three goat's legs—a wreath of flowers hangs down between each leg—and a woman's head attached to each wreath.

There are two handles representing the heads and necks of swans. The interior of the patera is highly wrought with leaves, and the so-called, honey suckle, in a circle;—in the centre is a head of Medusa, found at Pompeii, 1790.

This was probably used to hold the frankincense and verbena upon the altars, and thence called a Thuribulum; though a thuribulum was more commonly a box.—See Adams's Rom. Hist. p. 328.

It is injured by time, having a hole broken through it.

Count Caylus, in his second volume, has a dissertation on these tripods, in which (p. 162) he says—

“ Ces trépieds étoient offerts indifféremment à tous les Dieux.”

“ Du Prytanée (dit Pausanias en décrivant la Ville d'Athènes)  
“ vous descendez dans la rue des trépieds, ainsi appelée,  
“ parce qu'on trouve dans cette rue plusieurs Temples considérables, dans lesquels il y a quantité de trépieds de bronze.”  
And again,—“ Les cabinets de Paris n' en présentent que de très  
“ petits et d'une grande simplicité.”—p. 163.

Some, he says (quoting Pausanias), in bronze, were consecrated to Apollo, representing Venus, Diana, and Proserpine, and were engraved as well inside as out, and had bas-reliefs in the "cuvetti"—the hollow or patera part. The tripod before us is thus ornamented, and was probably consecrated in the temple of the goddess whose head is represented below.

The mask in the centre is Medusa.







## PLATE LXI.

### LAMP · (BULL'S HEAD).

The centre part of this splendid lamp is nine inches in diameter; and has ten lights radiating from it, each terminating in a bull's head, so contrived, that the flame would issue out from between the horns.

The top of the oil vessel is adorned with five bacchanalian heads and vine leaves, beautifully wrought. The lid is surmounted with a head of Jupiter Ammon, three inches high.

There are letters on the necks of the bulls, forming the word ΜΝΗΣ, the same as ΜΝΕΥΙΣ, as the word is altogether barbarous. The letters and style of work are of the best time of the Greek republics.

Mnevis, was the mystic bull of Heliopolis, where he was worshipped as the representative of Noah (Bryant ii. Mythol. 4to. p. 415), together with Apis who was worshipped as Memphis.—Bryant, p. 420.

See also Montfaucon, tom. ii. liv. i. p. 309, quoting Strabo.

Opposite to the last quoted page of Bryant (420), there is an engraving of a Bull with a flame issuing out from between his horns, as one of the Tauri Lunati; these may be considered therefore as representing the tauri lunati also.

One of my very learned friends in these matters writes to me as follows, respecting this lamp:—

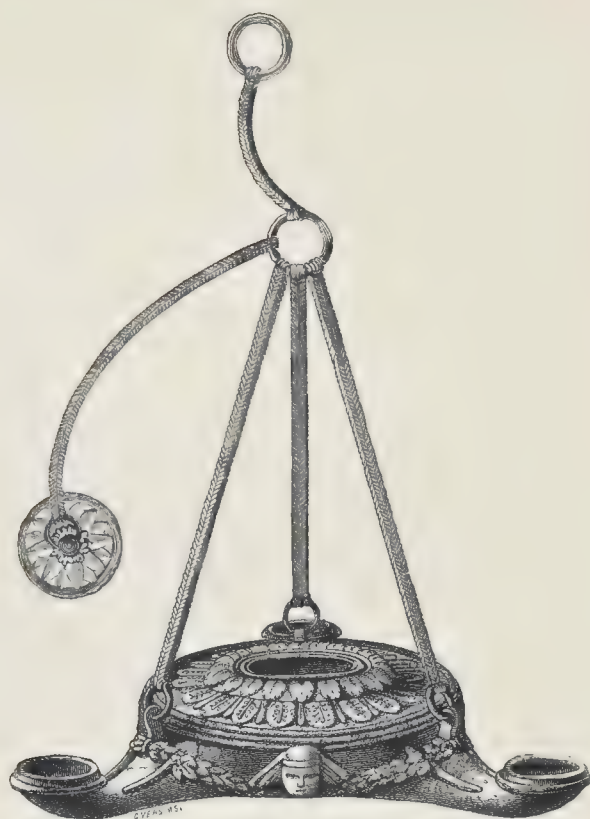
“Turning over the Museum Odescalcum (Roma, fol. 1747,) I found represented in Plate LXX, *Lucerna Metalli in bovis caput afficta*, or *Lucerna di Metallo figurata in una testa di bue*. The head is surmounted by a half moon, and might perhaps refer to Diana as the moon. But in Plate XCVIII. of the same work, is ‘*Bos et Apis*,’ in vase marmorea, or *Bue Api in vasi di marmo*.” The figure is a bull with a half moon on his side; in this case, therefore, the lamp and figure seem identified, and the whole appears to me to justify the interpretation of the letters on your lamp into *Mnevis*.”—W. K. Dec. 22, 1824.

This lamp was found in Herculaneum, about 1795. The cities of Pompeii and Herculaneum were destroyed by an eruption of Mount Vesuvius, A.D. 80.—Dufresney.

Lamps with so many burners are not common; there is one with the same number (ten), engraved by Count Caylus, of Greek work, in white marble, from which he conjectures that it was never used with oil: and also, from being ornamented at the bottom with a mask, he thinks it was an “*ex voto*” lamp, not used for lighting, but formed what he calls “*le tresor du temple*.”—Receuil, vol. 7. plate xxv.

There is also another with a greater number of burners.—Cayl. Receuil, vol. 7. plate xxxvii.





## PLATE LXII.

### LAMP (THREE BURNERS).

The body of this lamp is eight inches in diameter, with three branches, projecting four and a quarter inches. The upper surface is highly wrought, as represented in the upper figure, with a double border of acanthus leaves; the opening for oil is two inches and three eighths in diameter, to which is an ornamented lid.

Between each branch is a head with a fillet; the hair combed straight and divided in the middle: three curls fall down on each side of the face, much after the Egyptian fashion.

Over each branch hangs a wreath of oak leaves and ribbons, reaching from the curls of the masks.

It was found at Pompeii, and bought at Naples in 1796.

This lamp was exhibited at the Royal Institution, on Friday evening, March 21, 1834, in a lecture on ancient art, given by Mr. Hellyer. In a letter, on returning it to me, he says, "when the flame rose from the spirit in it, and they saw it a light for the first time after 1754 years, a general burst of gratulation was animatedly expressed."









## PLATE LXIII.

### LAMP (SIX BURNERS).

The diameter of the oil vessel of this lamp is eight inches and three quarters, with six lights radiating from it three inches and a half long each.

The upper surface is ornamented with a border of vine leaves ; the opening in the centre is three inches and a half diameter, with a lid, on the top of which is a crescent moon by way of handle.

Between each light is alternately a mask with a cap and fillet (probably comic masks used in farces, &c.), and a face of Bacchus, with the hair combed up.

The whole is suspended by three chains, (which I have supplied), fixed to a circular plate, on which is carved two heads of Medusa, and a handle ornamented with the honey-suckle.

There is no ornament at the bottom ; it was found at Pompeii at the same time with the bull's head lamp.—(Plate LXI.), and bought at Naples, in 1796.









## PLATE LXIV.

### LAMP (AFRICAN SLAVE, TWO BURNERS).

The central oval of the oil vessel is three inches three eighths, by two inches and three quarters; and two branches for lights project one and a half inch each. The surface of the lamp is concave, with a figure of Jupiter, and an Eagle with extended wings before him.

This lamp is placed on the head of a figure eight inches high, with his arms raised up so as to support it. On his head is a cap of feathers, one on each side bending down to meet the hands; under these is a fillet of small flowers.

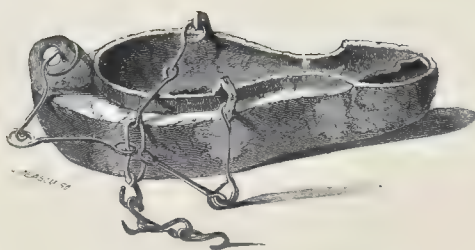
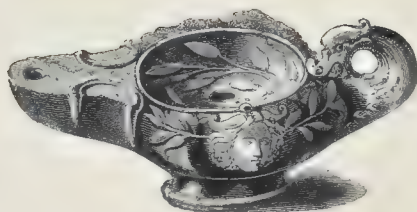
Round his loins is the Egyptian apron, one end of which wraps round his right hip, and folds in a corner over the left, in the same manner as the Antinous, (Plate LXXXIII), this is said to have been taken from Adrian's Villa. It was found about the year 1796, where, precisely, I am not informed; but was bought at Naples, in 1796.

The figure itself stands upon a tortoise; and that, upon a base, making the height of the whole, including the lamp, ten inches and three quarters.









## PLATE LXV.

### PRINTING STAMP.

This interesting object is two inches and a quarter long by one inch and an eighth wide, and about three sixteenths thick. The letters are raised as in common type, and the rest of the metal cut away, forming a perfect stereotype: they are also reversed, so that when used, the words would be in their proper positions to be read from left to right.

It was, I doubt not, used as a stamp to mark pieces of pottery. I have a lamp in terra cotta, which must have been marked by a stamp of similar construction: the words on the clay being sunk in as from a print whose letters were evidently raised in cameo.

The Count Caylus has one very similar to this, which he considers to be a seal; and makes the following remark:—"Le caractère disposé en contre-partie pour rendre l'écriture dans le sens naturel, les lettres évuidées avec la saillie suffisante pour leur faire prendre la couleur, sans que le fond puisse marquer: tout cela, n'est il pas l'imprimerie."—Vol. i. page 254-255.

And curious it is, that having produced what was considered in our time so great an improvement in printing, they should pass over the first stage, viz., printing with single types.

It would be too bold a suggestion to say the ancients *did* in some way use printing with single types, or blocks: it is,

perhaps, enough to say they *might* have known it—other arts have been lost totally, and why not printing?

The inscription is “M. Ulpi, CEnanthiani,” (*opus*).

There is a town “CEnanthia,” laid down by Cellarius, in Sarmatia, on the North coast of the Euxine sea, with a mountain behind it.—Geograph. Antiq., 4to. maps, tab. viii. 1821.

In the letter press he states,

“Hodié *S. Sophia*, in hoc tractu est quam alii CEnanthiæ, “alii Pityuntis loco positam opinantur.”—p. 88, cap. xx.

I do not find any *S. Sophia*, in this part of the world marked in the modern maps; in Carey's Universal Atlas, 1808, plate xli. Turkey in Asia, the modern town of Salumka is laid down with mountains immediately behind it; and Mamak, two degrees to the westward of it. CEnanthia seems to have been one of these, or situated somewhere between them.

From all these considerations, I propose interpreting the inscription simply, as the work of Marcus Ulpius, a native of CEnanthia.

In Ptolemy's Geography, lib. v. cap. 9, Sarmatiæ Asiaticæ situs, occurs CEnanthia, and in the margin *S. Saphia* is given as the modern, or rather recent name.

Besides this specimen, I have another in precisely the same style, that is, the letters reversed and raised, the inscription being

M M E E S ,  
T I ∞ — . . .

the letters in the lower line being laid upon their sides. As the shape of the stamp is that of the human foot, the third may

be an E, but it has more the appearance of an F, with a dot after it. The sixth object is a mere curve in the bronze, and possibly meant for a part of the foot itself.

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LAMP (SMALL).

The oil vessel is circular, having only one light;—on each side is a head of Medusa; and the concave surface is richly carved with leaves and wheat ears.

The handle represents the neck and head of a swan; and in the hollow of the underside is the mask of a satyr.

Respecting this, I found the following memorandum:—

“Belonged once to Dr. Mead, who highly esteemed it.”

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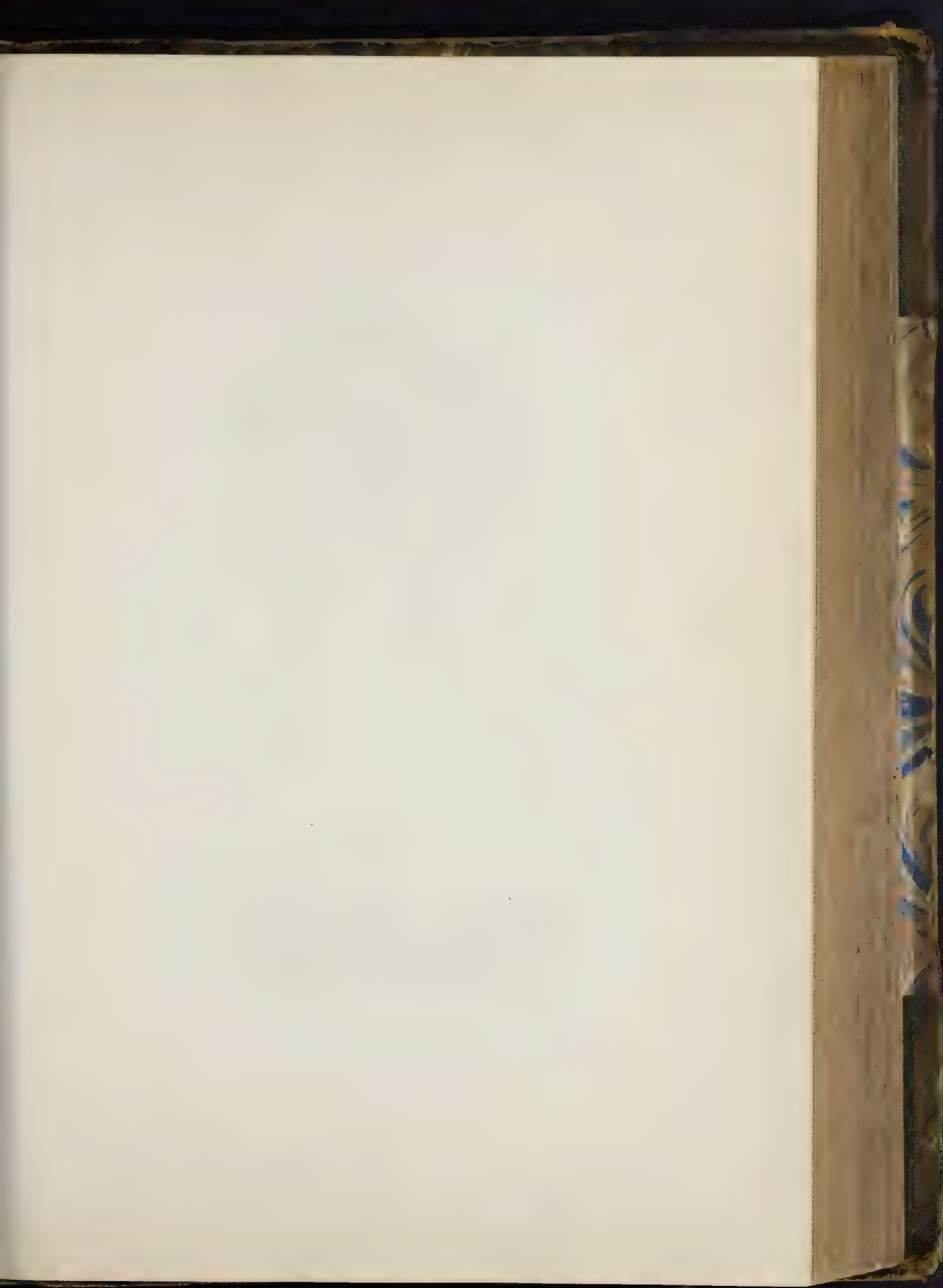
LAMP (SHOE-SHAPED WITH A CHAIN).

This lamp is unornamented, and of coarse work; the centre of the oil vessel is, as usual, hollowed at the top; and here has an elevated rim round it to prevent the oil being spilt.

There are three staples for chains; and some part of the chains themselves are still attached. It was found at Herculaneum, 1790, and bought at Naples, in 1796.









## PLATE LXVI.

## A VASE HANDLE.

The handle of a large bronze vase with two heart-shaped ears, by which it seems to have been attached to the bowl; these are highly ornamented with the honeysuckle reversed, at the top of which there appears to have been a ribbed patera. The whole is five inches and a half wide, and six inches high when standing on the two points.

Caylus has engraved a handle, and a handle only, in his fourth vol., (Plate XLVI.), of such a vase.

The vase to which this handle belonged, must have been of considerable size; and might have held the water to be sprinkled by the aspergillum alluded to by Dr. Smith, in Verbo "Lustratio."

## LAMP (SHOE-SHAPED).

The shape is long and elegant; the central handle is ornamented with extended vine leaves.

The two small side handles terminate in roses, the whole highly wrought.

The lid, now lost, seems to have worked upon a hinge, as there is evidently part of one left on the surface of the lamp.

The bottom is, by time or accident, broken through. Mr. Brand marked this as very curious; and, I believe, was bought at Dr. Mead's sale.







## PLATE LXVII.

## A STEW PAN.

The dish itself, is eight inches and three quarters in diameter, and about three inches deep; it is engraved in the inside with the figure of a priest making a sacrifice.

The handle is curious and exceedingly beautiful; it consists of the figure of a man seven inches and a quarter long, at whose feet is a ram's head: his arms are extended so as to be above his head, and serve as branches to support the pan. They hold, however, a sort of crescent, which intervenes between him and it; at each end of which there is also a ram's head.

Behind the man's head, and rising between his shoulders, and reaching nearly to the centre of the bottom of the vessel, is an acanthus leaf.

The figure itself is much in the Egyptian style, and crowned with flowers:—found at Herculaneum, in 1790.

Caylus has one of these engraved in his *Receuil*; but the handle of his is straight, having also a ram's head at the end; he calls it—" *Espece de Casserolle*."

*Receuil*: vol. vii., plate xxxv.

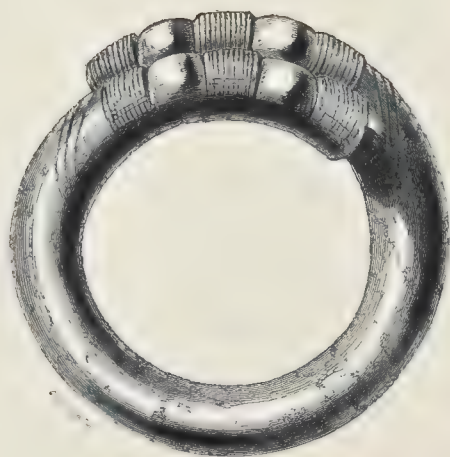
These ornamented pans were used to serve up the viands *hot*, at table.

"A large platter (*lanx* or *scutella*) containing various kinds of meal, was called Mazonomum, (edulium quoddam e farina et lacte), which was handed about that each of the guests might take what he chose."—Adam. Rom. Antq. p. 391.

See also Mazonomus.—Dr. Smith's Rom. Antq. :—"This term is applied to any large dish used to bring meat to table." See the figure of one with a handle.—Ibid. p. 721, "Patera."

In the British Museum, is a terra cotta vase, on which is represented persons at supper, and a boy waiting upon them, carrying one of these things to each of the party.







## PLATE LXVIII.

## A VASE HANDLE.

The handle of a vase, rising out of a plate, by which it was fixed to the bowl, highly ornamented by the mask of a goddess with flowing hair, and a sort of diadem on her head; above are two horns curled up, with a marine shell between them.

It was, probably, part of one of those large vases or pateræ, which held water at the Lustrum or Lustratio, that is large enough to admit the aspergillum with which the water was sprinkled. See Dr. Smith, "Lustrum," and "Lustratio."

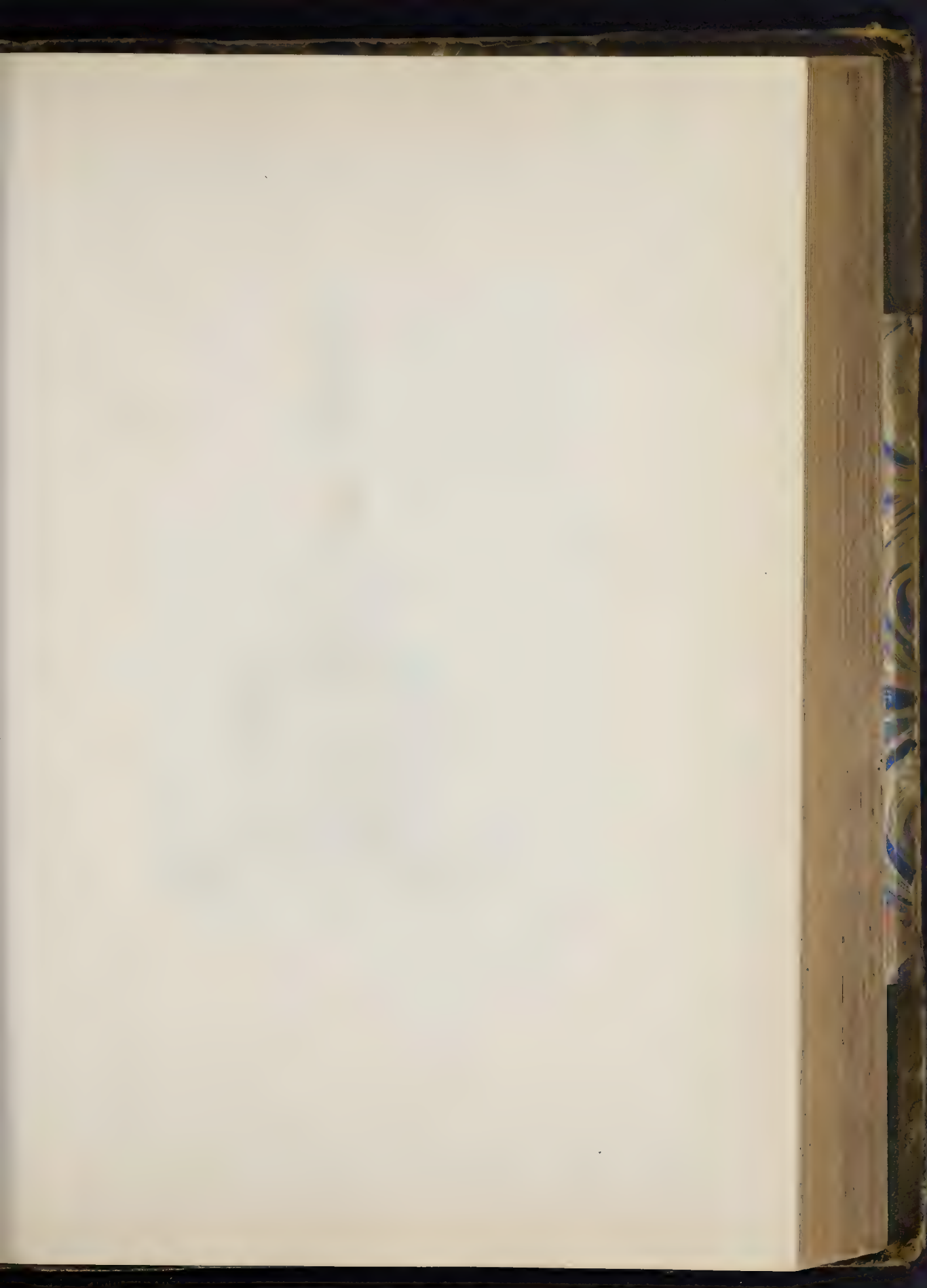
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 ARMILLA.

The best name I can give this object is armilla, though it is not quite such an one as I have often seen: as to those things which are called also armlet or bracelet, Dr. Smith observes, "The armlet was either a thin plate of metal, or a wire of considerable thickness, and although sometimes a complete ring, it was more frequently made without having its ends

joined," &c. ; here, however, the ends are joined, and the wire of which it is made, is very thick and heavy, it might nevertheless, after passing the hand through it, have been pushed high up the fore-arm.

Armillaë were often given to soldiers for deeds of extraordinary merit.





## PLATE LXIX.

## SMALL TRIPOD (EGG CUPS).

This consists of three cups, just large enough to hold one egg each, and as the ancients used eggs very much in their repasts, I have ventured to suggest, that this was made for the purpose of setting them on the table.

Hence "Ab ovo usque ad mala," from the beginning to the end of supper (Hor. Sat. I., 3-6); and they seem to have been indispensable.

These cups are each supported by a winged boy in a sitting position, and there is a cover, consisting of three parts, which fits them. On the top of this, is a figure of the maritime Venus with her dolphin.

Some people have conjectured, that it was used to put sweet scented unguents in: it signifies little which was really the fact, but I prefer the egg cup.

The last possessor had little tin cups made to fit these, and used it as an inkstand; a bottle being fitted to one of them, which purpose it answered exceedingly well.









## PLATE LXX.

## J U P I T E R (S T A T O R).

This beautiful figure belonged to Dr. Richard Mead, and at his sale in 1755, was bought by Lord Tilney, as appears from a "priced" catalogue, in my possession.

It was bought by Mr. Young at Mr. Wellesley Pole's sale, at Wanstead House, Essex, in 1822 ; and of him I had it, March, 1824.

In Mead's catalogue entitled *Musæum Meadianum*, page 228, it is thus described :—"Jupiter fulminator, sive potius Stator ; " *ita enim dicitur in nummis quibus sub eadem forma quâ hic " noster exhibitur: nempe nudus et erectus, dextra demissa " tenente fulmen, sinistra sublata hastam. Fulmen autem et " hasta hic desunt. Alt pedem cum uncia et semisse."*

There are statues however of Jupiter in this character, in which the thunderbolt and spear are placed differently: thus in the *Dictionnaire de la Fable*, by M. Noel, (in verbo "Stator.")

*La statue qu'on lui consacra, representa Jupiter debout : tenant la pique de la main droite, de la foudre, de la gauche.*

If the left hand of this figure be carefully examined, it will be found that the thing remaining in it, very much resembles the centre of a thunderbolt, as it is generally represented, as if bound together, as is seen in the coins of Augustus in front of the face on the obverse.

From this it should seem, that the spear and thunderbolt were held as M. Noel describes rather than as Dr. Mead; for the right hand is well enough placed to poise a spear.

For a figure of Jupiter with the thunderbolt in his left hand, see Montfaucon, tom. I., pl. VIII., fig. 7, p. 34, and plate IX, fig. 2.—pl. XI, fig. 10-13.

Upon shewing this figure to my friend Mr. Edward Hawkins of the British Museum, he, notwithstanding the testimonies above stated, gave me his opinion in the following terms:—

“ Really a fine figure, and the work of an artist of considerable talent; but I cannot place it higher than the XVth century ;  
 “ there is more effort to display knowledge and produce effect  
 “ than is consistent with the practice of the ancients ; and it is  
 “ deficient in the dignity and repose which characterise their  
 “ productions.”

It is but fair to state, however, that this is at variance with the decided opinions of Mr T. Combe and J. Christie—Flaxman never saw it: I have affixed E. H. to Mr. Hawkins's opinions in other places.







## PLATE LXXI.

## J U P I T E R (S E R A P I S).

This is a highly finished figure, of the finest workmanship, and in the highest state of preservation; the attitude dignified and easy, yet commanding and displaying a sense of power. He looks what Horace says of him :—

Qui res hominum ac deorum :

Qui mare et terras variisque mundum.

Temperat horis. Lib : I. 12.

The head has the same characteristic form of chevelure, as the marble head of Jupiter, in the first part of Mus. Disneianum, pl. VIII. Mr. Diggs, in the Hollis Memoirs, thus describes this figure : taking it from, I believe, an account of Dr. Mead's bronzes, to whom it certainly belonged, and was bought at the sale by Mr. Hollis :—"Egyptiacus ut videtur pallio solo  
"indutus; modium capite gestans; ac lorum utraque manu tenens  
"dextantem alt."—p. 820.

From the sole of the foot to the chelathus, is ten inches and a half high.

The pallium was the "*toga*" of the Greek.—Adams's Rom. Antiq. p. 411.—It is certainly a great mistake to call this "Egyptiacus," which, however, seems, by the "ut videtur," Mr. Diggs did not quite admit: when Mr. Taylor Combe saw this figure he unhesitatingly pronounced it one of the very best times

of Greek art; and indeed the thing itself shows first rate style of workmanship.

The modius, now called calathus, is ornamented, as indeed the marble referred to is, with olive twigs, which seem to indicate his power over the vegetable world and physical classes of nature. This vessel is full, to represent plenty. What he holds in his hands, have been the subject of much consideration; they are certainly not alike: that in the right *is* a strap, and represents sufficiently well the lorum.

The lorum was a rein—like “habena.”—See Ovid, *Metam.* ii. 14.

The left hand holds a sort of clamp—evidently of metal—and has a hinge in it, well adapted to put round a leg, and be rivetted on; from this I incline to think it is a “compes,” or fetter, for criminals.

If these interpretations be correct, we have at once the emblems of three very important attributes:—

1. The “calathus,” showing productive power in the vegetable world, and consequently in all physical nature, producing by a full measure—plenty.

2. The “lorum,” or “reins,” of power, directing the events and actions of men, in ordaining and guiding the civil governments of the world.

3. The “compes,” or fetter, holding the judicial power of punishing crimes and misdemeanours, exercising a guardianship over the moral habits and inclinations of men.

“Has much more claim to antiquity, and appears to have

"been cast from an antique original which had been mutilated,  
"and the defective parts have been supplied in the copy by  
"some more modern artist."—E. H.

See the observations of Mr. Flaxman and others on casts and  
platina in the introduction, ante, p.









## PLATE LXXII.

## HERCULES (FATIGUED).

A small bronze; six inches and a quarter high. He is clothed in the lion's skin, with his club (which by time or accident has been bent) in his right hand, and resting upon that shoulder.

The face of the lion covers the back part of his head, and one of the fore paws hangs over each shoulder; the hinder paws cross over the hips and meet in the front of the right thigh.

He is supposed to be returning from one of his labours: the exquisite expression of fatigue and lassitude is quite striking—dragging one leg after another, as if hardly capable of proceeding; the left arm held out as if to balance a tottering walk, and open hand, express so strongly this feeling, that when my friend, Mr. James Christie, saw it, he said, “Admirable! I never saw a piece of *tired bronze* before.” The style of workmanship is coarse and bold, and induced a belief that this is a hasty sketch, or ebauche, of some skilful artist, to work out a first thought.

There is a bronze figure of Hercules in Caylus's book, where the lion's skin is disposed in much the same way; but the attitude is different: it is engraved in his *Recherch.*, vol. I., plate xxii.

Of the lion's skin see Smith's *Rom. Antq.*, Arma.

There is another also in Millengen's Vases, plate xxxiii.

Mr. Flaxman, Combe, and others, concurred in the character above-stated of this little figure.

"I cannot admit this figure to be antique; it is probably not older than the beginning of the XVIth century. It has much the appearance of having been originally intended for a figure of Christ bearing the cross, and afterwards converted into a Hercules."—E. H.

It is but fair to say, that I cannot by any means concur with my friend Hawkins respecting this figure. How the head can ever have been meant for Jesus Christ, when the lion's skin is so closely fitted to it, I leave those to determine who are better acquainted with this sort of metamorphose. My conviction goes entirely with the authorities above-mentioned; and the uniform concurrence in opinion by all to whom the figure has been shewn for the last thirty years.

I take it this may be one of those cases of borrowing an individual character or countenance, not unfrequent amongst the ancients, and of which Payne Knight complains, when they transferred a sort of individuality from Socrates and Plato, to Fauns and the Indian Bacchus.







## PLATE LXXIII.

## BACCHUS (YOUNG).

A small elegant figure, with sandals, and a skin hanging on his left shoulder, reaching to his middle only. His head is crowned with a wreath of poplar leaves, and the fillet which goes *round* his head, falls down at the ends over his shoulders in front ; in his left hand (which is elevated), he holds the remains of a vine twig ; in his right hand he holds a jug or *præfericulum*.

The figure is five inches and seven-eighths high :—in the old catalogue it is called :—

“Bacchus—bronze—antique—very good. Bought at Naples, by T. B.”

This means Mr. Thomas Brand, who was there about 1752.

As to the poplar.—In the British Museum, there is a bust of Hercules said to be crowned with poplar.—Mus. Mar., part II., p. XLVI. Poplar was also used by Bacchus. See Le Fabre.

The skin I take to be fawn's skin, and is the *Nebris*, covering the breast, and so described by Ovid, Met. IV., 6.

——— Festum celebrare, Sacerdos

Pectora pelle tegi, crinales solvere vittas,

\* \* \* \* \*

Jusserat.

This is also referred to more fully in my former Part, p. 86.

In the engravings published by the Diletante Society, vol. I., pl. LXXVII., there is a figure in bronze which belonged to Payne Knight, carrying precisely the same jug, which he calls the figure of Bacchus. Of the piece now under consideration, Mr. Hawkins says :—

“ Cast from an antique original, which had been repaired and  
“ spoiled before the copy was made ; the arms and legs appear  
“ to have been supplied to the original, which was only a  
“ fragment.”—E. H.

See observation on these casts, Introduction, p





PLATE LXX V



## PLATE LXXIV.

## A WRESTLER.

This elegant figure is six inches high ; the left hand is closed up to the breast, as if in guard, and the whole attitude shows a position either preparing for combat, or practising ready for it. In the right hand, also, there seems to be something like an armilla, which gives further reason for ascribing to this figure the character of a wrestler.

The anatomy of the whole is exceedingly good, and the legs are thick, a style frequently given by the ancients to strong men, as in the Egyptian Antinous elsewhere.

It was found at some depth under the house of a M. Fabre, at Nismes, now (1827) pulled down to make a new street in front of the Maison Carrée to the north, by a workman, who sold it to M. Perrot, Oct. 1826, of whom I bought it in April, 1827.

“ A cast probably from an antique original, which had been damaged, and became mis-shapen before the copy was made. “ The real surface of this, as well as some of the other figures, “ is concealed by a modern artificial patina.”—E. H.

See observation in the Introduction, p.









## PLATE LXXV.

## PAN ON A GOAT.

This figure belonged to Mr. Hollis, and in his *Memoirs*, p. 819, is thus noticed:—

“Pan on an African goat, a vase in his hand, and holding by the horn.—Bronze.”

The figure, up to the head of Pan, is seven inches high. The goat is a female (*capra*), and has a *bell* hung round the neck by a wreath of leaves, which appears to be ivy. In his left hand he has a *monota*, or *præfericulum*; and has hold of the goat's horn with his right hand; the ears of the goat are long and pendulous, and the forehead arched and high. Mr. Hollis quotes:—

*Semicaper nimis lassatus amoribus, acrem*

*Scando capram retinens cornua : cede nolæ.*

J. Gronov.

Of the word “Nola,”—see Facciolati, who treats it thus:—

*Est autem vox nove conficta ad ænigma conficiendum, quod expedit ad huc nemo; and further:—A recentionibus adhibetur ad significandum tintinnabulum, vulgo a bell, quod hæc primum usurpata fuerit Nolæ a Paulino, Episcopo.*

It is described as bronze, antique, and very good; and bought of Mr. Blackwood. This J. Gronov, appears to be James

Gronovius, who was author of the *Thesaurus Antiquitatum Græcorum*, and died in 1716, It is possible, that this very figure, may have been seen by him, as the verses allude to the *bell*, if *nolæ* may be taken for it here.

The goat was particularly associated with Pan, for which see a full account in Mr. Payne Knight's *Inquiry*, Art. 33, &c.

The only figure of Pan in company with a goat, at present within my reach, is one represented in M. Montfaucon's first volume, plate CLXXVI, fig. 5, where Pan is leading a goat with Bacchus upon it, and described as:—*L'image suivante est de Pan avec toute la forme d'un Satyre qui conduit Bacchus monté sur un Bouc.*—p. 271.

Pan was particularly honoured in Egypt. This is called an African goat:—

“Pan: ce dieu etait en tel honneur en Egypte qu'on voyait  
“ ses statues dans tous les temples; et qu'on avoit bati dans la  
“ Thèbaïde une ville qui lui etait consacrée sous le nome de  
“ Chemnis; ou, la Ville de Pan.”—Noël: Dic: de la Fable.

“On le represente ordinairement fort laid: les cheveux et la  
“ barbe negligés avec des cornes et le corps de bouc depuis la  
“ ceinture jusqu'en bas; en fin ne differant point d'un Fauc ou  
“ du'n Satyre.”—*Ibid.*

Mr. Stark, in his *Elements of Natural History*, says, on the subject of goats:—

“In Egypt, there are three varieties, viz:—one with long hair;  
“ a second with spiral horns, and ears longer than the beard; a

"third with very large ears and the horns small, or none. But  
"like other domesticated animals, the goat runs into endless  
"varieties."

It seems therefore, that this *African* goat, is one of the second  
Egyptian varieties, with ears longer than the beard, and the  
horns became less spiral by domestication.









## PLATE LXXVI.

## PAN (KNEELING).

"A satyr kneeling on one knee, in bronze, purchased by Mr. T. B. Hollis, in London; rough and ugly. It is said, there remain thirteen of these figures, and that they were used to hold lamps to light a grotto of Tiberius in the Island of Capræ, where he resided the last seven years of his life, and died, A.D. 37."

Such is the account given of this figure in an old catalogue which I have seen; the position is well calculated for such a use, and there is a hole in the right hand which might have secured a lamp there; which indeed seems thrown back for the purpose.

As to the general history of Pan, I can only refer to the last plate, where a general account of him is given.

This figure has been mutilated.

It seems that it was not uncommon to have figures in their houses holding lamps in their right hands.

Si non aurea sunt juvenum simulacra per ædes,  
Lampadas igniferas manibus retinentia dextris,  
Lumina nocturnis epulis ut suppeditentur.

Lucretius, Lib. ii., v. 24.

The room, with all its splendour, would be dark.









## PLATE LXXVII.

## ROMAN HORSE.

This beautiful monument is five and a half inches high to the top of his head, on an oval base three and a half inches high; his head erect, and the mane between the ears raised up in a bunch, much after the manner of the mane on the head of Marcus Aurelius's horse in front of the capitol at Rome.

The base is adorned with an eagle in front face with his wings extended, and resting on a wreath of flowers: this is repeated four times:—once on each side and at each end; the ends of the wreaths are tied together by a sash.

The antiquity of this has never been doubted. Mr. Yates in his disquisition (*Adams's Dic. Signa*) on the Roman *Signa Militaria*, enumerates the horse as well as the eagle, and gives an engraving of a horse in bronze, which was used as a standard.

The horse before us is in precisely the same attitude, and in the erect position of the head, and the stiff, upright mane exactly corresponds with it, but the tail is here longer. The Eagle, too, on this bronze, is in the same position as those represented on the standards.

So that it appears, the figures used as standards, were used also as ornaments on utensils and other things.—The eagle is of perpetual occurrence.







## PLATE LXXVIII.

## ACERRA.

Fortunately I am enabled to give a very circumstantial account of this beautiful monument, for nearly a century past, every particular of which may be fully relied upon. In 1761 it belonged to Count Caylus, who has engraved it in his *Receuil*, Vol. IV., p. 281, and states:—

“ Il a fallu les soins et l'amitié du P. Paciaudi pour rassembler les morceau épars de cette belle acerra ou coffert, destinée pour renfermer l'encens; selon l'usage des Romains dans leur sacrifices.

“ Ce monument dont *il m'a vendu possesseur* est complet a la reserve de la partie platte qui couvroit le dessus, et qui tenoit a deux mouvements de charniere; dont ou voit encore les places.”

After a dissertation of four pages he says, “ Je finis cet article en assurant que j'ai peu vu d'ouvrage Romain, de ce mouvements de ce gout—de cette execution !!”

The following extracts are taken from a short account of M. Paciaudi in Dr. Rees' *Cyclopædia*,—“ Paciaudi, Paolo Maria, an historian and antiquary, was born at Turin, in the early part of the eighteenth century; he entered into the order of Theatines, and became librarian to Philip Duke of Parma; he died in 1785.



“ . . . . His principal works are, *Monumenta Peloponnesiaca*, in  
 “ two vols. 4to., Rome, in 1761; and several dissertations on  
 “ particular subjects of antiquity. In page 249 of the second  
 “ volume of the above-mentioned work, he notices particularly  
 “ the use of *acerræ* amongst the Romans.”

Thus it seems clear, that when the Count had it from M. Paciaudi, the lid was not attached to it; if by “*partie platte*” he means the lid.

This *acerra* however, together *with the lid*, certainly passed from the Count, who died 1765, to Mr. Thomas Hollis; on whose death, in January, 1774, it passed to Mr. T. Brand, who, on that event, took the name of Hollis: the lid still being *with the box*, but not attached by the hinges.

It remained in this condition in Mr. Brand Hollis's possession till his death in 1804, when it passed on to my father, who kept it carefully as it was, till he died in 1816: while with him I, and all his numerous friends, had constant and daily opportunities of seeing it; and it was covered, up to this time, with that important characteristic, called “*patina*” by the antiquaries — a most interesting and valuable evidence of age; which seems to have been sufficiently valued even in the time of Juvenal, and this piece might well have ranked with what he calls,—

*Grandia Templi*

*Pocula adorandæ rubiginis!*

Sat. XIII., l. 148.

This *patina* was then perfect and good, the lid being still detached. In 1817, it became the property of a lady, a friend of

mine, who wishing to have the hinge restored, so as to make the thing complete in itself, and preserve it in its obviously original state, put it into the hands of the late celebrated silversmiths, Messrs. Rundle and Bridge, of London; solely for the purpose of putting on hinges, believing that they were trustworthy as to matters of taste; but most unfortunately and unjustifiably, not only did they put on the hinges as they now are, but took off the patina entirely!! and they did not even leave the metal surface to re-acquire a natural rust; but washed it with a lacker, now visible upon it.

This monstrous want of taste has not indeed hurt the thing itself; but has removed that obvious evidence of antiquity which can never be replaced. Lucky it is that I know all these facts personally.

The best consolation which we have is, that this removal has developed the beauty of the ornaments, and shewn a skill and sharpness of workmanship not surpassed in any more modern times.

These *acerræ* are not common; the British Museum, I believe, has not got one:—Caylus has a triangular one, engraved Vol. I. p. 233, and there is a representation of a four-sided one, with a short account of them by Mr. James Yates, in Dr. Smith's *Grec. and Rom. Ant.*: verb: "*Acerra*."

This present specimen came into my possession only a very short time ago—in this year, 1848.

It is to be observed, that there are grooves in the inside of the box to admit of partitions: these I believe were made when at

Rundle's, as they probably meant to make it serve as a lady's work-box.

From the fresh and brilliant appearance which this barbarous change has given it, it may be suggested by those who form hasty and off-hand opinions in such cases, that this was the work of Benvenuto Cellini, to whom many things are ascribed which he certainly never saw.

I have seen many of his celebrated works, and possess some, and have observed that in his, and the articles of his day, where the artist introduced an ornament as pendant to another, they were identically alike: now, here, the two musical instruments under the horses are different; one is a lyre, and the other is the pipe of unequal reeds. The wreaths at the ends are hung upon the skulls of oxen, exactly resembling wreaths similarly hung upon a marble ossuary in my possession, of the time of Augustus.

The figures of Cellini have wings, and generally no arms: those on this specimen have arms as well as wings, very common on Roman Sarcophagi.

From all these circumstances, and the evidently concurrent judgment of Paciaudi and Caylus, and the unhesitating admission of numerous antiquaries personally known to me and my ancestors for above eighty years, I have no difficulty in stating my full conviction, that this splendid monument is of genuine Roman work.









## PLATE LXXIX.

## HORSE'S HEAD. .

This fragment, which consists of the head only, and a very small part of the neck, is spirited and finely executed. Between the ears is a goat's horn; and the mane is carefully plaited down the right side in six plaits: on the left side one single ringlet hangs from between the ear and the eye, immediately below which is the knot of a band which goes under the throat.

There are two long ringlets which fall down the forehead on each side from the base of the horn.

This specimen was found at Nismes, in the foundation of some houses which stood on the site of the palace of Princess Pauline, behind, and close to the ampitheatre, by one of the workmen who pulled down the house under M. Astruc, 1826, and who built the present Palais de Justice on that spot.

M. Perrot, concierge of the Museum, bought it of the workman; and sold it to me, April 13, 1827.

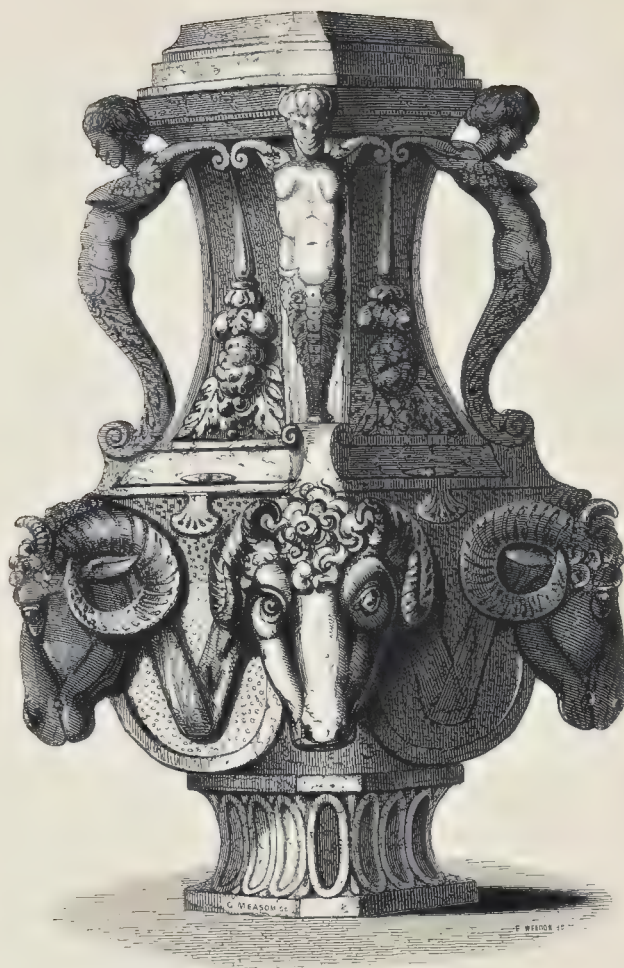
I conjecture that it is the head of a horse represented as actually running on the course: as the mane is plaited it cannot be a wild horse.

The horn is an ornament tied on between the ears, as we see is constantly done even now with horses running races during the Carnival at Rome, and elsewhere; and very common with

the brewers' cart horses in London; and plumes on horses which draw hearses and mourning coaches. I am the more confirmed in this, because Montfaucon has an engraving of a lamp on which is a chariot with four horses in the circus, and each horse has an ornament of a similar kind standing up between the ears attached to a frontal over the eyes,—Tom. v. part ii., pl. cxci., p. 229-230—and all he says of it is—"Les quatre chevaux y parroissent couronnés d'une maniere extraordinaire, et que nous n'avons jamais remarqués."

See also Sir William Hamilton's Vases, by Kirk., 1804, pl. xix and xli.





## PLATE LXXX.

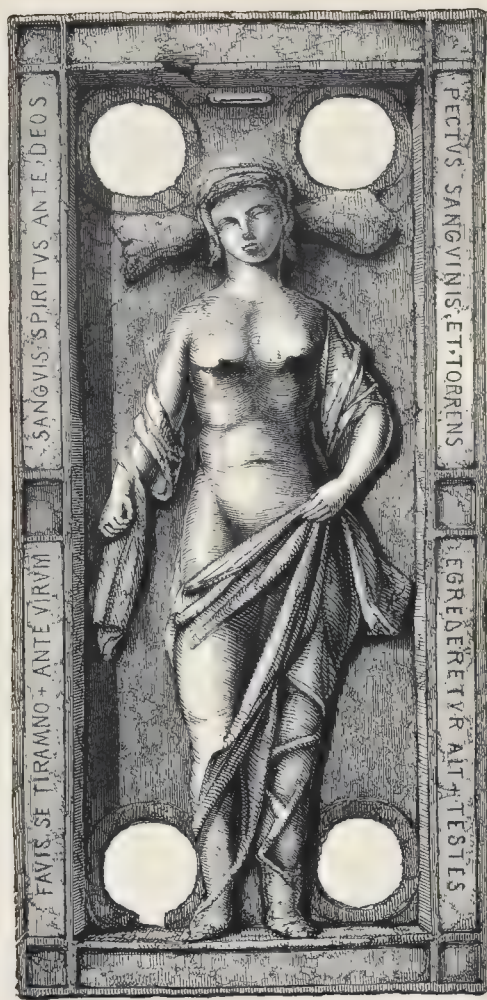
## CANDELABRUM (BENVENUTO CELLINI).

This is one of a pair of triangular stands for lamps or candles, highly wrought with rams' heads and wreaths of flowers, by Benvenuto Cellini, the celebrated Florentine. He died, 1570. They belonged formerly to the Duke of Argyle.









## PLATE LXXXI.

## LUCRETIA.

In very deep relief, and in a frame fifteen inches high, seven inches wide, and one and a quarter deep, forming a sort of recess, as if it had been let into a wall: on the edges of the frame are plates of brass, containing the following fragments of an inscription, formerly filling up every side.

Pectus sanguinis,

Et torrens egrederetur ait . . . favisse tyranno,

Ante virum sanguis; spiritus ante deos.

This is evidently the following epigram—to be found in Valpy's *Deph. Ovid.*, vol. xxxii., p. 3832,—

Cum foderet ferro castum Lucretia pectus,

Sanguinis et torrens, egrederetur ait;

Procedunt testes—me non *placuisse* tyranno,

Ante virum sanguis; spiritus ante deos.

Which may be thus translated:—

While crimson torrents from her bosom flow'd,

Lucretia cries—(by conscious virtue moved)

That I no favour to the tyrant shew'd,

'Fore men my blood—'fore gods my soul has proved.



In the Musée des Monumens Français of M. Le Noire, is an account of a group of "The Graces," by Germain Pilon, one of which is said to be Madame de L'Aubespine, wife of François Nicholas de Neuville, Duc. de Ville-Roy. She translated several of Ovid's Epistles; and died in 1596.

See Le Noire, *ut. sup.*, vol. viii., p. 40.

Le Noire, in another place (vol. iii., p. 134), gives a figure of Mde. de Ville-Roy., under which is written,—

"Ante homines junctus spiritus ante deos."

Putting these circumstances together:—

1. That the lady translated Ovid.
2. That this last line quoted, is so like Ovid's epigram inscribed on the bronze.
3. The style of this figure bearing a strong resemblance to that of Mde. de Ville-Roy., in Le Noire.
4. General style of workmanship; and the bronze itself, in this figure, being of that scaling sort, in use about that time—

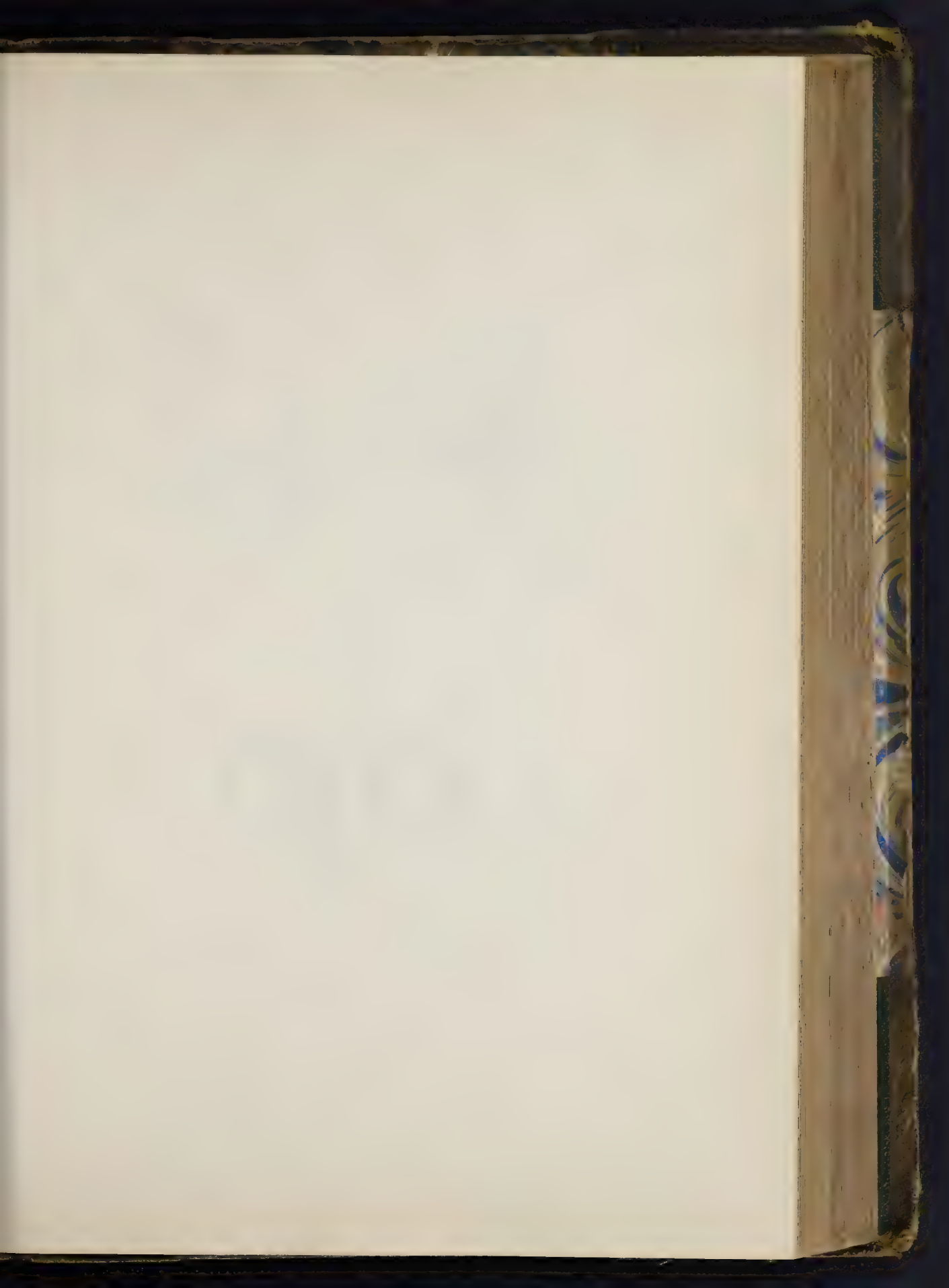
It may fairly be conjectured, that this is a complimentary figure of Mde. de N., in the character of Lucretia—applying to her the lines of her favorite poet. By Germain Pilon, who, according to the *Biographie Universelle*, died, 1550.

The reference to the epigram, in Valpy's Ovid, was furnished me by the late James Tate, Canon of St. Paul's, many years ago, in a letter, in which he observes the different readings,—*"favisse"* and *"placuisse."* Observing how much better the former is than the latter.



Mr. John Noble, F. S. A., furnished me with the suggestion as to the Duchess de Ville-Roy. The two projections on each side of the neck, appear to have been parts of the head dress, or veil, and are attached to the head behind; but the brass is so injured, that their real shape is not easily made out.







## PLATE LXXXII.

## VESTA SEDENS (SILVER).

This figure is very small, and the same as that in the Musæum Meadianum, and bought at his sale: it is thus described:—

“ Vesta Sedens: stolata et velata; in dextra pateram tenet;  
 “ prout exhibetur in multis Augustarum nummis quæ pudicitia  
 “ laudem affectabant, cujus rei symbolum fuit Vesta ex argento;  
 “ alt sextantem.”—Mus. Mead., p. 230.

The sextants were usually a measure of weight, being laid down in all the tables as one ounce and three quarters, or one ounce and a half, a *definite* quantity.

But, as a measure of *length*, it was taken to express an aliquot part, as the sixth part of any thing. Facciolati has it, “ Sexta  
 “ pars, alicujus certæ quantitatis pedis, jugeri,” &c.

Taking the Roman foot at its most probable value, it is eleven and a half English inches, one sixth of which would be something less than two inches, and this figure measures one inch and eight-tenths, so that I have no doubt of its identity.

Mr. Combe admired it much, and considered it as genuine and rare.

There is an engraving in Caylus of a sitting figure like this, of which he says:—



“ Je le croirois d'autant plus que la patelle qu'elle tient est  
 “ donnée le plus souvent pour attribut aux divinités.”

Receuil, vol. VII., pl. lxxvii.

In the Musæum Meadianum, p. 145, there is a coin of  
*Augustus* thus described as to the reverse :—

“ Fig. velata. Sed., d. pat. s. hast.,” and also p. 152, a coin of  
*Sabina. Augusta* reverse :—

“ Vesta Sed., d. Palladium, s. hast.”

I have both these.

#### ISIS (SITTING).

This figure is very small, only two inches and one-eighth high.  
 She is sitting on her legs, which are tucked up under her,  
 precisely in the same manner as is represented in a plate by  
 Mr. Dallaway, p. 13-178. The lower garment and the head  
 dress are inlaid with transverse stripes of gold : this is very rare.  
 Mr. Taylor Combe told me he had never seen it in any other  
 specimen, and considers it as genuine of Adrian's time; and  
 inferred from this, that the bronzes were not always lackered, or  
 kept bright; for, if they were, the brightness of the gold  
 would have been lost; but that they were left to acquire the  
 ordinary “ rubigo.”

Count Caylus has a figure in the same attitude at the head of  
 a coffin, which he says is—

Isis weeping over the body of Osiris, which she has just found, after her long search.—Receuil, vol. I., pl. viii. No. 3, and same book, p. 32.

I, therefore, consider this to be the same weeping Isis, though the coffin be not there.

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#### A NONDESCRIPT.

It is difficult to say what this is : it is of bronze, and there is an engraving of one in Count Caylus's *Receuil*, which at first he calls a "Chausse Trappe, pour enclouer la cavalerie;" but he gives up that idea, and says,—

"Le lecteur plus heureux et plus sçavant que moi pourra trouver l'explication d'un monument au quelle j'avoue que je ne comprends rien." He places it amongst his Roman antiquities. See *Receuil*, vol. VII., pl. lxi.

I believe this to be the very specimen engraved by Caylus, as I know that Mr. Brand Hollis had many things that belonged to the Count.

Dr. Meyrick seems to have been as much puzzled with this thing as Caylus; for having engraved one in his work of Roman armour, &c., he calls it,—“A *curiosity* of bronze, which appears “to have formed the centre of that severe snaffle-bit, which was “termed *frænum lupatum*.”—From Italy. Engraved Illustrations, &c., vol. I., pl. xlv., fig. 5.

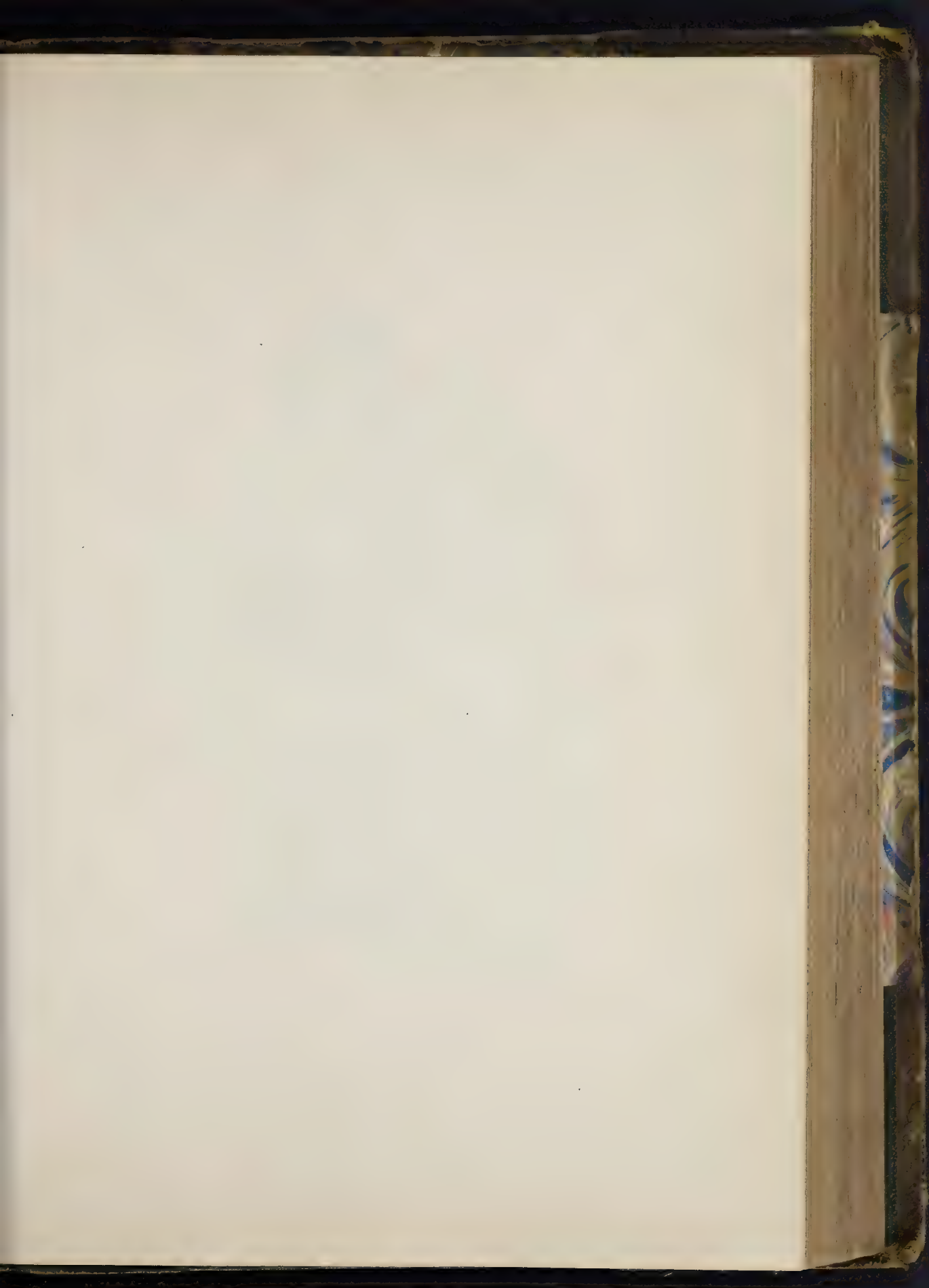
As to the *frænum lupatum*, see Smith's *Roman Antiquities*; but such an application of this bronze seems quite out of the question.

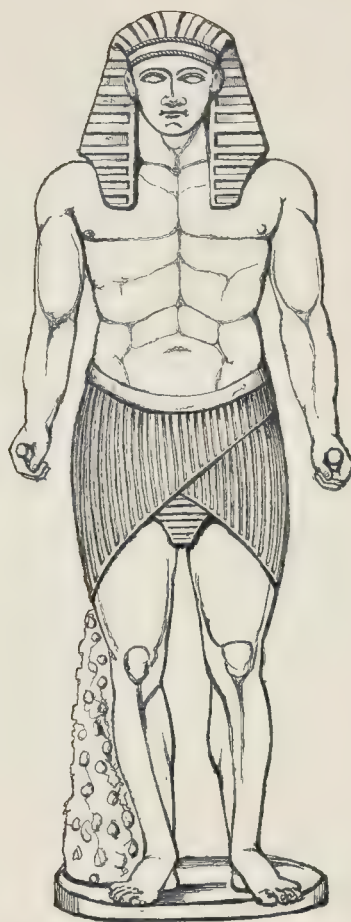
Some have supposed that it was used to draw a bow with; but it is remarkable that Dr. Smith, who gives a dissertation of two columns in length on the use of the bow, and particularly the mode of pulling it, and also three wood-cuts, does not say one word about any instrument, or even guard to the fingers, for pulling the bow-string.

I confess that I am not satisfied with the evidence of its being so used, especially as great mechanical advantage would be lost by its adoption.

It may have been an instrument of torture, by putting two fingers into the rings, and driving the spikes in between them.

But all these conjectures assume it to be an entire instrument—it may be a *part* only of something, quite unintelligible without the other parts.







## PLATE LXXXIII.

## EGYPTIAN ANTINOUS.

This figure is twenty-two inches high, and eleven inches and three-eighths round the waist.

It was found about the year 1790, in the Villa of Adrian, at Tivoli, and is a reduced copy of a large statue in marble, now in the capitol at Rome—of which hereafter. There were, it appears, several of these smaller ones in bronze. I have seen one other copy, but it was very much injured by time.

For an account of the Egyptian works in the Villa Adriana, see the British Museum Terra Cottas, p. 35. Adrian died, A. D., 138.

Of the original large marble figure, we have the following notices :—

In the Capitoline Museum at Rome is a large figure of this Antinous, of which there is an engraving in a work of Volpato's, entitled, "*Principes des Desseins*," pl. xxii, and printed at Rome, 1786: it is there called, "*L'Idole Egyptienne du Capitole*."

Mr. Dallaway, in his work, "*On the Statuary and Sculpture of the Ancients*," speaking of this statue, says :—

"But the Antinous, although in the *disguise* of an Egyptian, will be found, by an attentive observer, to be a Grecian in the whole form of the head;—its oval contour, the correctness of

“the profile, the fulness of the chin, and the suavity of the mouth.”—Stat. and Sculp., p. 16.

He has given an outline of this figure in a plate, p. 178.

Mr. Dallaway further states, that

“The Antinous, or Mercury, was found on the Esquiline hill, near the church of St. Martin, in the reign of Paul III., from A.D., 1534 to 1550, who placed it in the Vatican. It has been likewise called Hercules imberbis, and Theseus, and is of the finest Parian marble. The trunk of the palm tree, by which this statue is supported, alludes to the use of the palm for writing on; which was an invention of the Egyptian Mercury. This figure is exhibited in perfect repose, and the head is most beautiful; but the legs do not correspond in size with the rest of the body.”—Dal. Sculp. Stat., p. 213.

Mr. Burton, in his excellent book on the “Antiquities of Rome,” quite concurs in Dallaway’s observations as to the Grecian character of this curious figure, by stating,—“In some cases the ancient models were strictly copied; in others, an attempt was made to unite the Egyptian and the Grecian styles together. The Antinous, preserved in the capitol, is a specimen of the latter taste.”—Vol. I., p. 129, Ed., 1828.

There is an exceedingly fine plate of the original marble statue in the Museum Capitolinum of M. Bottari, printed at Rome, 1750, vol. III., pl. lxxv; of which, after extolling the workmanship very highly, he says,—

“*Justam statuam excedit, et albo marmore sculpta est: atque omni ex parte integra.*” And further, as to its character,—

"Sunt qui putent hanc repræsentare sacerdotem Egypticum,"  
&c.—Vol. III., p. 165.

I am not disposed to concur entirely with the observations of Mr. Dallaway as to the *Grecian* part of the character of this figure, especially as to the legs. They certainly have something very peculiar about them: the calf is very high up towards the under side of the knee, and the whole thick and muscular; but this is the true formation of the African man, as appears from a cast of an *entire* human figure in the museum of the College of Surgeons, in Lincoln's Inn Fields, taken by John Hunter, off a living African; and there the legs have this peculiarity, and correspond exactly with my bronze.

My attention was called to this expressly by Professor Owen, who pointed it out to me, and gave me this account of their plaster cast.









## PLATE LXXXIV.

## ROMAN MATRON.

This is a votive figure, in terra cotta, eleven and a quarter inches high; and represents a Roman lady in the *STOLA*; it has fortunately escaped all injuries, and is a very elegant piece of work; about the time of Augustus.

The stola was used by the Roman ladies, and from the modesty and purity of their conduct and deportment, it became the distinguishing dress of that highly respectable class—the *MATRONS*; so much so, that it was forbidden to women convicted of adultery, and courtezans to wear it.—Adams in verbo Stola.

There is a figure of a lady in the stola, in Dr. Smith's Roman Antiquities, whose dress is almost identical with this; but she has on a veil in addition.

Martial has, from this circumstance, used *Stolatus* as an epithet to pudor. in Epig. 36, Lib. i., he has *Quis—stolatum*,—

Permittit meretricibus pudorem?

How completely does the whole style and character of this very pretty figure justify this notion.

It was given me by Sir Richard Westmacott, at the Hyde, in 1835.

For a very full account of these votive figures, or as we call

them, "ex votos," both public and private, amongst the ancients. See Montfaucon, (tom. II., lib. iv., c. 4), but particularly as to the latter class; i.e., the dedication of eyes, hands, feet, &c., (see cap. 6), which it appears were made to Esculapius.

Many were made of stone, but more of terra cotta.

According to Mr. Birch this figure is the muse Polyhymnia, and is of Greek workmanship. She has a fillet on her head, but is not in the attitude of speaking, as she often is, being considered as the patroness of rhetoric and persuasive oratory. When she spoke she was heard first, and all others, were silent, and pondered over her words. Thus Ovid, referring to the Muses, in his Fasti, observes,—

Dissensere deæ quarum Polyhymnia cœpit,  
Prima, silent aliæ, dictaque mente notant.

Lib. v., 10.

Horace also speaks of her, as playing upon the instrument, called Barbiton, Ode I., 34. By some she was called Polymneia. (Delph. note.)







## PLATE LXXXV.

## ETRUSCAN URN (THE MARRIAGE).

A square Etruscan cinerary urn with a lid, both of the tufo stone of Volterra, in Tuscany; the front having engraved on it a group of five figures.

The height of the front is sixteen inches and a half.

The length of the front is twenty-one inches and a half.

In the absence of better information, I conjecture that the bones, which this urn contained, were those of a person who died not long after he (or she) was married; for the group may, without much violence, admit of an interpretation; which, however, I will venture to propose.

The man and woman in the centre, holding each other's hands, are the bride and bridegroom; behind the bride is the person who gives her away, receiving the Hymeneal torch from the attendant near him.

Next to the bridegroom is the winged Genius Alastor (or *Θavaros*, the Genius of death), with the torch reversed, and putting it out—the well-known emblem of human dissolution.

The inverted torch is seen at a marriage ceremony, in the hands of the bride herself, Thetis, as the emblem of sleep. Such is Mr. Millingen's reading on the celebrated Portland vase.

See his unedited Monuments, Series I., p. 28.

The Genius here has hold of the husband's arm, and is giving him warning of the instability of human expectations and happiness. On a vase, engraved by Millingen, is this same winged figure holding a sword, who is attending Medea and Jason. He calls him Alastor, and says,—“ Son regard annonce les funestes “ auspices sous lesquelles l'union des deux amans etoit formée.”

*Peintures Antiques*, pl. vi., p. 15.

The folding of the dresses of the figures round the waist, is very curious, and not usual. The lid represents a recumbent priest lying on his left side; his head is bound by a fillet, and in his right hand is a patera, remarkable for the boss in the centre, which is hollow behind, to give the fingers a firmer hold.

They are made of terra cotta, one of which, highly ornamented, is in my possession. The disproportion in all these recumbent figures, of which I saw at Volterra, at least an hundred, is all the same: the heads are universally too large; the bodies too small; with legs quite deformed; and this does not arise from a want of knowledge in the art of sculpture, as Sir R. Colt Hoare, in his continuation of Eustace's tour, would insinuate, but from a design, as appears to me, to represent only so much of the figure as will shew the attributes of the priest; for there is no such want of proportion in the figures on the urns themselves.

They are found in tombs under ground; small chambers, similar to, but ruder, than those of Greece.

There is an engraving of one of these in Francesco Inghirami's *Monumenti Etruschi o di Etrusco Nome*, tom. IV., pl. xvi.;

and also some tufo urns of the same class as that we are now considering.

See *Ibid*, tom I., pl. lxxv., p. 643, and pl. xc. I bought this of Sig. Cinci, at Volterra, October, 1829, soon after it had been found.









## PLATE LXXXVI.

## ETRUSCAN URN (THE DOOR).

Etruscan, with its lid, a cinerary urn, square; the height of the front is seven inches and a half, the lid three inches and a half. It was found about the year 1809 at Chiusi, ancient Clusium, one of the great twelve cities of Etruria and the capital of Porsenna, 507 years before Christ. See Mr. Cramer's account of Clusium, in his "Ancient Italy Described," vol. I.

I bought it in December, 1829, of Sig. Carlo Lasinio, the keeper of the Campo Santo, at Pisa, where it had been some time exhibited; he had it from Professor Sebastiano Ciampi. This is also engraved in the "Raccolta del Campo Santo," by Prof. Rosini, pl. cxlix., No. 104, and described, in page 52, as—

"Cassetta ossuaria in terra cotta con rappresentazioni non nuove: ma *al solito oscure*."

In the smaller work of Rosini, the

"Descrizione delle pitture del Campo Santo," &c., p. 196, No. 104, he says it is,—

"Urna cineraria di Chiusi di terra cotta, con figure, l'una muliebri, l'altra virile; due delle quali presso una porta in atto di domandare l'ingresso. Ai lati figure di Ercole che le accompagna: il coperchio solito, di figura giacente."

In both these accounts, I think the Professor is mistaken ; in the first, by setting it down at once, that it is, *as usual, obscure* ; and, secondly, in supposing any of the figures to be Hercules ; of whose attributes there does not appear the slightest trace.

It seems to me very plain, that the door is the entrance into the next world : and this is constantly used to denote the passage of the soul into the abode of departed spirits.

See Mus. Mar., Part V., p. 11.

The man and woman are a priest and priestess, or the relatives of the deceased, procuring admission as for his soul.

The two figures, at the corners of the front, are the Genii of Death, with their hoods, &c., and having torches, which they are extinguishing, the constant emblem of dissolution.

The learned Professor probably took these for clubs ; but who ever saw Hercules in such hoods as these attendants on funerals wore ? The lid represents the sick man on his couch, *al solito*, as usual—and very natural.

Montfaucon has a chapter expressly dedicated to the consideration of it :—"Le passage des âmes aux Enfers : " and "Les "portes de l'Enfer"—wherein he says, " Ces portes de l'Enfer " se voient assez souvent dans les monumens."

Tome V., Livre IV., V.

There is an exceedingly interesting note on the distinction between the "manes," *anima*," and "spiritus," of a deceased person, in Dr. Adams's chapter on Roman funerals, in his valuable "Account of the Manners and Customs of the Romans," and it appears that funerals often took place by night, and torches

were carried at them—persons even hired to attend the deceased ; these were chiefly women, called “*præficæ*.”—Adam. ut sup.

I find the following reflection of Addison’s, alluding to these references to the passage of the soul in the next world, in his “Remarks on Italy.” He says :—

“ A man is sometimes surprised to find so many extravagant “fancies as are cut on the old Pagan tombs. Masks, hunting-matches, bacchanals, are very common. . . . There are, however, many of a more serious nature, that shadow out the existence of the soul after death, and hopes of a happy “immortality.”—Tit. Rome, 8vo., vol. 5, p. 282.

#### CHIUSI URN (MARATHON).

This is an Etruscan cinerary urn, square, of terra cotta, with a lid, and a recumbent figure upon it.

It was found at Chiusi.

“Clusium, now Chiusi,” says Mr. Cramer, “of all the cities that have hitherto been named, seems to have the best pretension to be ranked amongst the twelve, since we know that it was the capital of Porsenna (B.C., 507) the early enemy of Rome.”—Description of Ancient Italy, vol. I., p. 219.

Martial has celebrated the fame of the Etruscan earthenware in the name of Porsenna :—

Lautus erat Tuscis Porsenna fictilibus.

Ep. lib. xiv., 98.



The Delphin commentators have interpreted *Lautus* by "*Splendidus*," so that we may fairly enough render this by our own well-known phrase,—"*Porsenna shone in Tuscan ware*."

I bought it in December, 1829, of Carlo Lasinio, conservator of the Campo Santo, at Pisa, where it had been exhibited some time. He had it of Professor Sebastiano Ciampi.

The figure on the lid represents, I presume, the person when sick, whose remains were afterwards deposited in the urn itself.

On the front is a very spirited bas-relief, which is engraved in a book, entitled,—

"*Raccolta di sarcofagi urne ed altri monumenti di scultura del Campo Santo di Pisa intagliati da Paolo Lasinio, figlio. 4to., Pisa, 1814*" (plate xxxvii). It is dedicated to the conservator his father, and where it is specially marked as his, Carlo's, private property.

In page 16, this urn is described as,—

"*Piccola urna di coccio, dove comunemente, gli antichi Etruschi ponevano come negli altri già indicati le ceneri degli estinti. Lo storiato lavoro che in questa vedesi, viene creduto rappresentare la Battaglia di Maratona. Lo stilo è assai buono essendo le figure molto bene eseguite.*"

This is ascribed to Professor Rosini, now living at Pisa (1829), author of the "*Monoca di Monza*," &c., &c.

The subject seems to have been a favorite one, and often repeated: I saw several of them in an apartment of the gallery at Florence, appropriated to the antiquities of Chiusi.

There are two in the British Museum; and Mr. Combe gives



the same account of the subject, namely,—the story of Echetles rushing into the battle at Marathon;—we have it from Pausanias,—

“That a man, habited like a husbandman, came into the fight, and greatly assisted the Greeks; when, having slain a great many of the barbarians with his ploughshare, he suddenly disappeared.”—Pausanias *Attica*, page 31, edit. Xylandri, quoted *Brit. Mus. Mar.*, Part V., pl. vi.

But this devotion to one's country, does not seem confined to Greece alone; an incident exactly parallel to this took place in Scotland in the tenth century (A. D., 980).

The event and circumstances were these:—

The Danes had invaded Scotland, and the natives were worsted in a battle near Loncartie about the year 980, and were flying, when Thomas Hay, a countryman, and his two sons, Seward and Achaius, observing the foremost making towards a narrow pass, left their plough and rallied them.

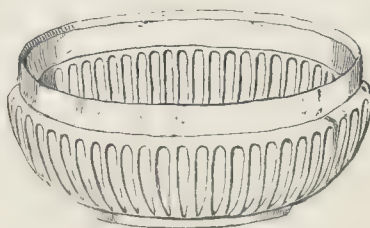
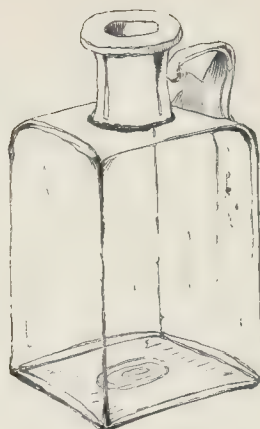
Being led back by the brave old man, his two sons who were only armed by such weapons as their ploughs afforded, turned the event of the day, and gained the victory.

This Thomas was the ancestor of the Lords Hay, Earls of Kinnoul, who, in commemoration of this, bear, as supporters, two husbandmen, one holding on his shoulder a plough coulter, the other a plough paddle.

Collins' *Peerage*, “Barons,” Hay, vol. VII., p. 197.







## PLATE LXXXVII.

## POMPEIAN GLASS.

That glass was manufactured by the ancients in very great quantities, and of a great variety of colours and shapes, is now clearly made out.

A glass bead has been found at Thebes, bearing the name of a monarch who lived nearly 3,300 years ago, about the time of the Jewish Exodus. Vases, also wine bottles, drinking cups, and bugles, have been found in sepulchres, and attached to mummies, both in Upper and Lower Egypt; and numerous specimens prove that the ancients had the art of colouring glass. See a very satisfactory and full dissertation on ancient glass, signed "W. R.," in Smith's *Greek and Roman Antiquities* in verbo, "Vitrum."

It appears, also, from "Müeller's Ancient Art and its Remains," by J. Leitch, that the Phoenicians made glass.—p. 216-217.

In the British Museum, in the bronze room, cases 34 and 35, shelf 2, are, amongst many other things, several specimens of glass, stated, in the Synopsis of 1847, to be "Glass vases from Athens, and others, in opaque glass, from Melos."



One of the vases on this shelf is exactly similar, in every respect, to the ribbed cup here engraved.

This cup, and the little vase, which is of red-coloured glass, beside it, were brought from Italy by Mr. Thomas Hollis and Mr. Brand, about the year 1752, and, I have every reason to believe, found at Pompeii.

Also a glass four-sided bottle, two inches and a half by two inches and a half; six inches and a quarter high, including the neck, which is one inch and a half high; a handle rises from the shoulder and touches the neck. On the bottom are the letters, BLASII LAEMILI, cast in the glass.

It was found by Mr. W. Clarke, the architect, in the Amphitheatre at Verona, and given, by him, to me in 1825.

The letters at the bottom are very cleanly cast, and perfectly legible—quite as much so as the letters, now so common, on many scent and other cast glass bottles.

There are engravings of two bottles, of Roman glass, square, and with handles very similar to this: one is in the first volume of the *Journal of the Archæological Institute*, page 159; the other is in the second volume of the same work, page 255; but it is not stated that either of them have letters, or words, upon them.





## PLATE LXXXVIII.

## A BOAR'S HEAD.

In terra cotta: the size of small life. Mr. T. Combe considered it as having been the end of a water spout; though, upon closer examination, I should suppose it was merely a terminal ornament to some building, as the insides of the mouth and neck are by no means smooth enough to allow of the easy flow of water,

There is in Caylus's seventh volume, an engraving of a small boar's head, exceedingly like it, in bronze, which he takes to have been the pommel of a sword, or the handle of some instrument.—p. 193.

## A STELE.

The word, stele, was used generally to express a tomb-stone; and most commonly in the form of a pillar, as appears in the *Archæologia Græca* of Dr. Robinson, page 434.

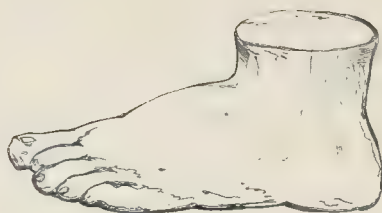
The term, stele, is applied to all kinds of funeral monuments; but properly designates upright stone tablets, which usually terminated in an oval heading.—Smith's *Rom. Antiq.*, p. 437.

The one here engraved has *three*, evidently the remains of *five* points.

The figures on this have been greatly admired, and it is considered as genuine Greek. The blank space is probably left for the names of the parties, for whose tomb it might be used. It is two feet long, by eighteen inches high, and brought to England by Mr. Brand.







## PLATE LXXXIX.

### LEFT FOOT (VOTIVE).

Very well made, in terra cotta; figured in Rosini's *Raccolta* (page 15), and noticed there, and is numbered, "34. Voto Religioso:" it has the No. 34, upon it in ink. See also a votive foot, in Montfaucon, tom. II., part I., pl. c.

This is one of those *ex voto* offerings, which were made in gratitude for some cure, or benefit received. Carlo Lascinio, of whom I bought it, at Pisa, gave me the following account of it:—

"Retrovato in un Ipogeo a Ferriciola sopra Volterra fino  
"nel anno 1793; e nel anno 1811, da me requistate; et il tutto  
"da me veduto con mei proprii occhi."

Ipogeo, is Hypogeum—a vault, or tomb.

Montfaucon, in his tome second., premiere partie (book IV., cap. vi., p. 148), has a very interesting discussion on these *ex votos*: he says,—

"Plusieurs antiquaires les plus habiles prennent pour des  
"vœux a Esculape, des yeux, des doigts, des pieds, et des  
"jambes qu'on trouve encore aujourd'hui dans plusieurs  
"cabinets de l'Europe."

After having stated that the fingers were under the care of Minerva, he says,—

“ Les pieds étoient sous la tutele de Mercure;” but excepts those which have a serpent about them—“ parceque le serpent étoit le symbole le plus marqué d’Esculape.” He has, in pl. c., in the same volume, a left foot engraved.

There is, in the British Museum, a very fine bas-relief, considered as the monument of Xanthippus, who holds in his hand a human foot. The editor, after some discussion, says,—“ We are disposed to think that this object represents a votive offering, dedicated, perhaps, at a former period, on account of some remarkable cure.”—Mus. Mar., part X., pl. xxxiii., p. 77.

There is a great deal of curious learning, and very interesting specimens (amongst which is a foot) in the IXth part of the Museum Marble, pl. xli., on the subject of ex voto dedications.

#### PART OF AN EARTHEN VESSEL.

Is a very interesting fragment; found at Colchester, in 1837, and is evidently part of the rim, or handle, of a large vessel, of white clay, and is stamped with the letters, SE·X·I·V., clearly marking its contents; which was, probably, fourteen sextarii, taking SE as divided from fourteen; or, it may be read, SEX. IV., making the measure only *four* sextarii—a sextarius was about one pint of our measure. Mr. Philip Smith states it at 99·11 of a pint. See Dr. Smith’s Rom. Ant. in verbo.

Count Caylus has given us a representation of a portion of the rim of a vase, very much after the manner of this fragment, with an inscription stamped, and which he translates as a sort of prescription for a compound of herbs; and was used by the physicians of those days. See *Receuil*, vol. VII., p. 261, pl. lxxiv.

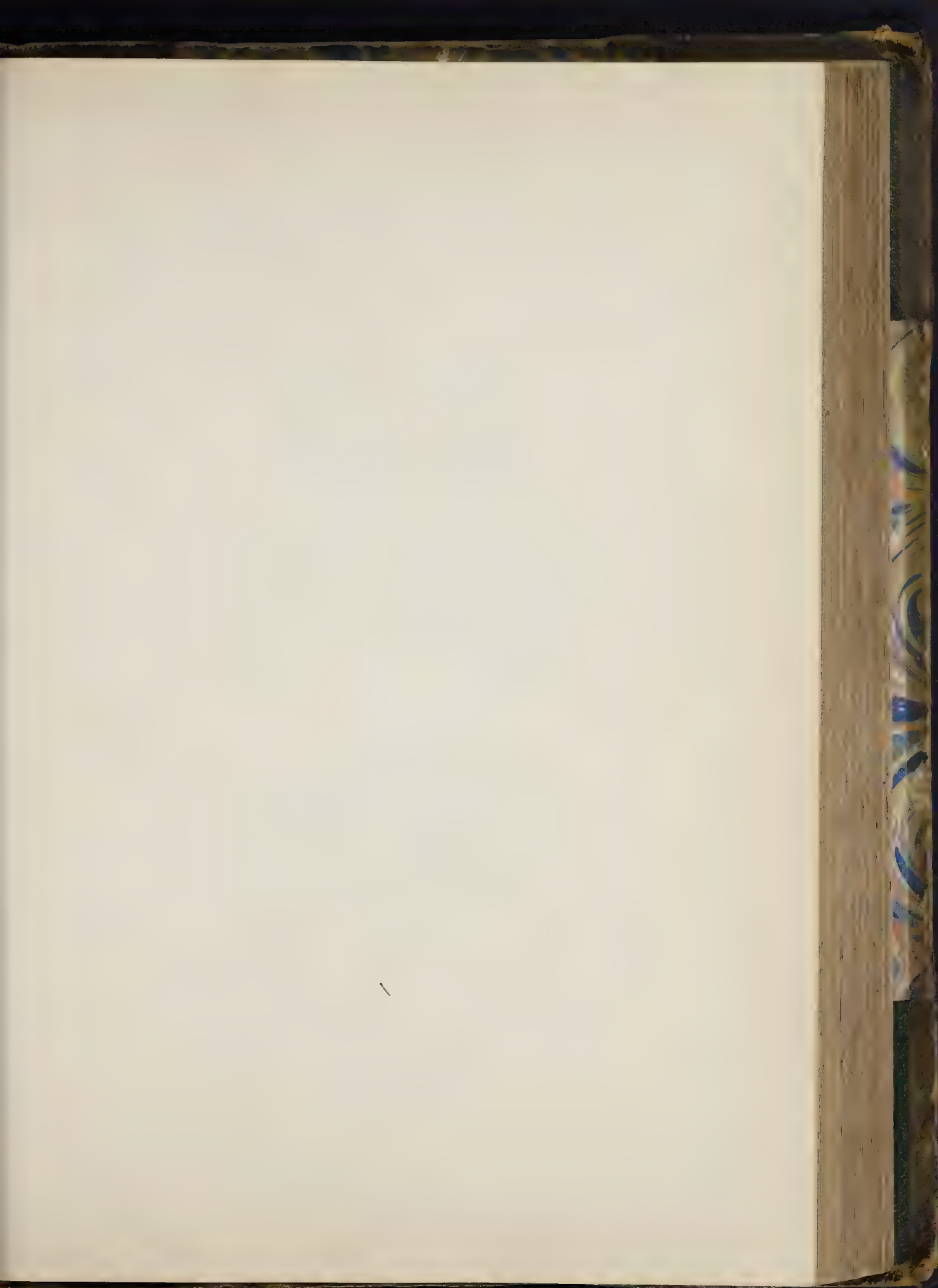
Mr. Roache Smith, F.S.A., has a great many fragments of a similar sort and form, and stamped in a variety of words and letters; all found in ancient London.

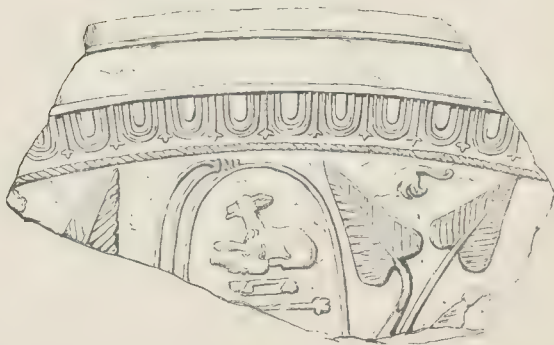
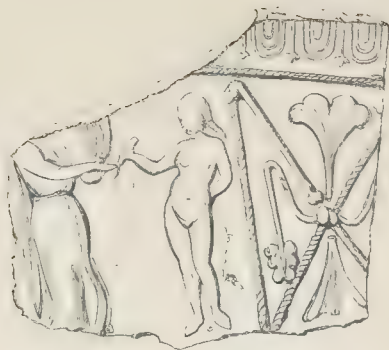
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The woman's mask, in this plate, seems only to be a more ornamented portion of some large vessel.









## PLATE XC.

## SAMIAN FRAGMENTS (COLCHESTER).

These are fragments of a sort of pottery, usually called, Samian; the colour is a bright red, with a very shining varnish.

They are generally ornamented with figures and flowers, which seem to have been done by a stamp.

Samos, or, as Dr. Lempriere writes it, Samus, is an island in the Ægean Sea, on the coast of Asia Minor, and famous not only for the birth of Pythagoras, but for the commerce and arts of the inhabitants, especially pottery: this circumstance has given rise to the name, Samian, being attached to these sorts of fragments.

On one of those here engraved, is the figure of a man in conversation with a woman; on another, a faun dancing, and a female figure, in a distinct compartment, holding, apparently, a bunch of grapes.

The largest fragment shews the edge of the cup, and a portion of a very handsome border, with foliage.

The smallest has Cupid, driving a biga, or two-wheeled chariot.

These were all discovered at Colchester, in 1827, where a much larger quantity has been found.

An immense number of these vessels must have been brought to this country in times past, seeing the number of pieces in the British Museum; and the vast collection which Mr. Roache Smith has got together, dug up in and about London; and which are, some of them, of the largest size, and most beautiful workmanship.







## PLATE XCI.

## THREE CELTS (DOLABRA).

FIG. 1.—This celt, or chisel, is made with a socket, into which the handle was fixed; and it has two small hooks projecting on each side, just above the blade.

Dr. Smith has given a wood engraving of these instruments, which he describes under the word, "Dolabra," having had the equivalent name, Celts, given them by antiquaries, from "CELTES," an old Latin word for chisel.

One of those represented in his cut, is exactly like this now under notice, excepting that the socket of Dr. Smith's is square, and has a loop on one side, instead of the small hooks on both.

He says, "It must have been a very effective implement for removing the stones in the wall of a city, or fortification, after they had been first shattered and loosened in some degree by the battering ram."

What these hooks are for, is not quite obvious.

FIG. 2.—A very handsome celt, made, as many are, to fit into the handle; which was probably afterwards bound with iron to prevent its splitting. This celt is ornamented with lines, in a curious pattern, on the blade, which is widened outwards in

the shape of a fan. It was found at Liscol, in Ireland, 1815, and given to me by Lord Garvagh, 1822.

FIG. 3.—In this specimen, the edges of that part, where we may suppose it was inserted in the handle, are very much raised, and curved, and rounded outwardly. From this, I conjecture, that the handle was very short, and that it was used by clasping it in the hand, and chopping away, as it were, the wood, which was to be hollowed out, or got rid of.

Mr. Du Noyer, in two papers, in the *Archæological Journal*, No. 13, March, 1847, and No. 16, December, 1847, has endeavoured to arrange these celts into four classes; in the last of which, he includes those which are socketed, and have, what he calls, a ring or ear, for the purpose of tying them to the handles.

The celt here represented as No. 3, falls within his fourth class, and instead of the ear, are two small hooks, bent toward the edge of a wedge: the fastening cord might have passed in front of these; but it would have been exposed to great injury when working the tool.

The other two come within his second class; viz., "The wedge, with sides, more or less overlapping; the blade thicker than the wedge for insertion into the handle; and a *stop-ridge*, or elevation, at the termination of the blade."

## THE BULL'S HEAD (BULLA).

FIG. 4.—A bull's head, or rather face only; behind is a bar, which would admit of a strap passing through it; the back part is hollow; and between the horns is a loop of bronze, by which it may be hung to a chain, or otherwise, round the neck.

This appears to have been an amulet, or "Bulla," for Montfaucon has an engraving of a bull's head very like this; and it seems that the heads of other animals were thus used—for he says, "Les autres (i.e., Bullæ), on des figures de singe, de cheval, "de chien, de rat, d'oiseau, de poisson," &c.; but he does not mention Taureau, though he gives an engraving of a bull's head.—Tom. III., part I., pl. xxxviii., pp. 69-71.

An amulet was any object—a stone, a plant, an *artificial production*, or a piece of writing which was suspended from the neck—"or tied to any part of the body, for the purpose of "counteracting poison, curing or preventing disease, warding off "the evil eye, aiding women in childbirth, or obviating calamities, "and securing advantages of any kind."—Amuletum, Dr. Smith.









## PLATE XCII.

## ANGLO-ROMAN POTTERY.

FIG. 1.—A jar, eight inches and a half high; of coarse and rough work: the earth seems to contain a large portion of sand; and it has been in the fire. This, with twenty others, were found standing upon a kiln of about six feet by five inches and a half; were all of the same shape and size, and stood in little sockets, which fitted them, to keep them upright over the fire-place.

This discovery was made when the foundations were dug for the Essex and Colchester Hospital, in 1819. Probably, a cinerary urn for the poorer people amongst the Romans. Mr. George Saville gave me the vase, with this account, and was present when the place was opened.

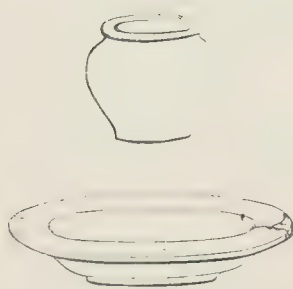
FIG. 2.—A bottle-shaped vessel, with a very narrow neck, and one handle; found in Wivenhoe Park, near Colchester, the residence of General Rebow, in July, 1830; and, by him, given to me, the same year.

FIG. 3.—A sort of bottle, of a very unusual shape; of white clay, with a large lip, and a circular foot: it is five inches and three-eighths high, and indented, all its length, with a coarse spiral groove.

It was found at Colchester, and full of the coins of Constans, and seems very likely to have been made to keep money in.







## PLATE XCIII.

### ANGLO-ROMAN POTTERY.

FIG. 1.—A tall bottle-shaped jar; quite entire; seventeen inches high, including the neck, which is seven inches and a half long. It is of a dark grey colour, almost black; but in the centre of the foot is a crack, like a fire-flaw, shewing that it has passed through the furnace.

There are a vast number of sparkling grains all over the surface, as if it had a mixture of plumbago in it—but that is not so.

Several smooth lines run round the neck as well as the body, which seem to have been made, while turning on the wheel, by a blunt, smooth instrument, and by way of ornament.

The only account I have had of this, is, that “it was found in Kent, near the Thames”—which I have some reason to doubt.

FIG. 2.—A small Anglo-Roman vase, two inches and a quarter high; of unbaked clay; was found by the Rev. Thomas Brooksby, on West Hanningfield Common, in December, 1823.

This small vase was, when found, in the inside of a larger one, which fell to pieces as soon as moved: it was filled with dirt, roots of trees, and some remains of human bones. The little

one was laid down on its side, and contained small bones. There was no coin, or anything to lead us to a date,

I venture to conjecture, that these two contained the bones of a mother and her child: some of them are still in my possession.

FIG. 3.—At the same time and place, the small dish, of the same sort of clay, was found; two inches and a half in diameter.

FIG. 4.—A Roman vase, five inches and a half high, and broken at the tip; on the shoulder is a raised border, folded inwards in a sort of wave: it is of the usual sun-dried clay.

The following is a copy of a paper which has been preserved in the vase itself, written at the time it was found:—

“ Found at Flintham, in Nottinghamshire, in the year 1776,  
“ by some workmen, who were digging a ditch about three feet  
“ deep, upon the lands allotted to Mr. Richard Green, in the  
“ north field upon the enclosure of the lordship.”

The manuscript is in the hand-writing of my father, who was then resident at Flintham Hall.







## PLATE XCIV.

## TABLE LEG (BLACK).

One of the legs, of a tripod, or table with three feet, three feet high, called, trapezophoron. There is a very fine one in the British Museum, engraved in the Museum Marble, part I., pl. iii.

This, before us, is of very short and thick proportions, is of basalt, and very similar to that in the British Museum.

There is, in Count Caylus's *Receuil*, an engraving of an entire tripod, with a centre leg also; of which he says,—

“La hauteur de ce monument, qui est d'environ cinq pieds, selon ce qu'on m'en a dit, prouve qu'il n'a point été fait pour usage et qu'il n'a été destiné que pour une offrande. Il est de pierre de touche.”—Vol. II., pl. liii., p. 164.

It is possible that this specimen may be of the same material as that which the Count calls “pierre de touche,” or *touch-stone*.

M. La Veaux, in his *Dictionnaire*, describes “Pierre de touche:” sorte de pierre ainsi appelée; parcequ'on s'en sert pour éprouver l'or, et l'argent, en les y frottant.

These tripods were oftener made of bronze; and some of them to fold up, and portable; and used in the temples.

The term, *trapeza*, a table, seems to have been used commonly for any kind of table; and the leg, or table-prop, to

have been called, trapezophoron, when they supported a three-legged tripod, though it meant, by its etymology, a table with four legs.—See Smith's *Ant. Rom. Mensa*.

Cicero, in his *Familiar Epistles*, uses the word, trapezophoron.—*Lib. VII.*, p. 23, quoted in *Museum Marble*, part I., pl. iii.

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TABLE LEG (RED.)

In rosso antico; very fine and genuine.—T. C.

A panther's head, descending into a claw, the eyes are set in; of black marble. This is a very beautiful and highly finished specimen, of the same sort as the last plate, and rare, as being of this fine sort of marble, and stands two feet five inches high.

There is, in *Mus. Mar.*, part III., pl. cxi., a specimen similar to this in Pavonazzo marble.

There is also an engraving of one of these legs in Caylus's *Receuil*, where he mentions the circumstance of their having coloured eyes, of stone or paste:—"Les yeux sont creux et ont été autrefois remplis par quelque pierre fine ou par quelque composition coloriée, qui, selon usage de ces temps étoient ad mises dans cette partie du corps plus brillante en effet que toutes les autres.—Vol. I., p. 259.







## PLATE XCV.

## EGYPTIAN CONE.

These cones have been called seals; but of this fact there is no proof—on the contrary, I have seen as many as fourteen stamped from one block, and even instances in which the same cone has been stamped twice.

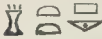
The impression was, to all appearance, made from a wood block.

They have been found in considerable numbers over the doors of tombs, and were evidently manufactured for purposes purely sepulchral, as they always bear the name of a *deceased* person, occasionally allied to another member of his family.

The present cone is probably about the sixth century, B.C., to judge from the peculiar titles upon it; for a cone, very similar, in the British Museum, is of an officer of the Queen of Amasis II., of the twenty-sixth dynasty, who just preceded the Persian conquest of Egypt.

On this cone is the bark, or boat, of the sun, supposed to be traversing the heavens, bearing in it the solar orb, which is twice adored by the same person, kneeling down and worshipping it. Down the centre are four perpendicular lines of hieroglyphics, containing the name and titles of the deceased. These are,—  
*“the Osirified person of Coptos—the chamberlain—priest of*

"libations, and king's cousin, *BABA*, declared true; i.e., "deceased." On the other side, are another series of titles,— "priest of *Anubis*, governor of [his] country—viz., 'Coptos.'"

Two sepulchral figures of  Best-em-heb; a person who, probably, from his name, flourished during the twenty-first dynasty, B.C., 700. The name means "Bubastis in the festival." These figures represent the deceased with his pick-axe, hoe, and reed basket, ready to plant the Elysian fields in the future state.—S. B.

For these very valuable notes upon the cone, I am indebted to my friend Mr. S. Birch, of the British Museum.

I had the cone itself from the late Mr. Barnard Hanbury, who travelled in Egypt and Ethiopia with Mr. Waddington, in 1822.

In Bryant's *Analysis of Ancient Mythology*, vol. II., pl. xvi., is a representation of a bull-headed god, with two heads, before whom is an Egyptian king, in the usual attitude of adoration, holding in each hand a cone, like those just described, with this inscription upon it,— "Meno-taurus Egyptiacus biceps, cum "sacerdote supplicante."

On the head of the king, projecting over the forehead, is a serpent with the swelled neck, evidently the *Naia Haje* of Cuvier: *Coluber* of Lin.; on which Mr. Stark observes, that Cuvier supposed it to be the asp of Egypt, which country it still inhabits.—Stark's *Elements of Natural History*, vol. I., p. 363.

# MUSEUM DISNEIANUM,

BEING

A DESCRIPTION OF A COLLECTION OF VARIOUS

## ANCIENT FICTILE VASES,

IN THE POSSESSION OF

JOHN DISNEY, ESQ., F.R.S., F.S.A.,

AT THE HYDE, NEAR INGATESTONE.

WITH ENGRAVINGS.

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### PART III.

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"MAJOR QUOQUE PARS HOMINUM TERRENIS  
UTITUR VASIS."

PLIN. N. H. XXXV. 46.

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LONDON:  
LONGMAN, BROWN, GREEN, AND LONGMANS,  
PATERNOSTER ROW.

MDCCCXLIX.

LONDON:  
GEORGE WOODFALL AND SON,  
ANGEL COURT, SKINNER STREET.

## INTRODUCTION.

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HAVING described the marbles and bronzes in this collection, we now come to another highly interesting class, namely, Vases.

When we contemplate these beautiful remains of ancient art—the works of a bygone people, who, but for these very monuments, would have been forgotten,—three questions naturally arise:—

Where were they found?

When were they made?

What were they made for?

It will be my endeavour to satisfy these inquiries in as clear and concise a manner as the subject will permit, illustrating it with specimens taken from my own collection, which have been selected, not for the intrinsic beauty of the things themselves, but for the light they throw upon the state of the arts, as well as upon the manners and economy of former times.



## WHERE WERE THEY FOUND?

SECT. I.—These vases (it is well known) were at first discovered in Tuscany or Etruria, and were thence called Etruscan; great numbers, however, were subsequently found in Greece and the lower part of Italy (*i. e.* south of the Tiber), great part of which, in early times, formed Magna Græcia; these are of later periods, and, generally, of much greater beauty. M. Winkelman was the first person who showed the absurdity of calling those things exclusively Etruscan, which were found so plentifully in other places.

Though Buonarotti and Gori, indeed, persisted in adhering to this inaccuracy with a tenacity which Winkelman ascribes to their vanity—they being of Etrurian descent themselves, subsequent writers have given up this much too limited designation; some, proposing one mode of denomination, and others, another. Their different suggestions will be seen as we proceed.

Monsieur Dubois Maisonneuve, in his “Avertissement de l'Editeur” to M. Millin’s “Peintures des Vases Antiques vulgairement appelés Etrusques,” states thus:—

“Le système que nous avons adopté dans la composition de cet ouvrage est à-peu-près le même que celui qui a si sagement guidé M. Tischbein dans la publication de la seconde collection de M. Hamilton, et dont le savant M. Italinsky a donné les explications.” He alludes also to the works on Greek vases by M. Passeri and D'Hancarville.

It is greatly to be regretted that the usefulness of Mr. Millin’s

very elaborate and valuable Essay, for such it is, on Painted Vases, should be so obstructed by the enormous size of the book itself, each page being no less than thirty inches high, and seventeen wide; so that, when open, the book covers a space of thirty-four inches, or (with the binding) three feet in breadth, covering a space of nearly seven square feet. It is impossible for most persons to possess or find room for such a work; and painful, to the eyes, to read it.

The vast quantity of information and instruction which it contains, renders it an inestimable and inexhaustible mine, from which an accurate acquaintance with these interesting objects may be obtained. I have availed myself, therefore, of such portions of it as may be desirable in this place; referring the reader to the original for any farther information he may require.

M. Millin having cited many authors, such as La Chausse, Laurent Beger, Montfaucon, Gori, Dempster, Caylus, and others as writers on these subjects, says (Section V.): “*Les auteurs que je viens de citer regardaient les vases peints comme Etrusques, et pensaient pouvoir y trouver des détails propres à expliquer les mœurs, les usages, et même l’histoire de l’Ancienne Etrurie. Winkelman fut le premier à reconnoître que ce genre de monuments n’était pas particulier aux Etrusques, la fausse dénomination qu’on leur avait donnée, venait, disait-il, de ce qu’on avait suivi (sans examen) les idées de Buonarotti, et Gori, qui avaient les premiers parlé de ces vases. Ces antiquaires Tuscans avaient facilement adopté une opinion qui leur paraissait donner plus d’illustration à leur pays.*”

In the next section (VI.) he says :—

“ On croyait au dix-septième siècle, comme nous l'avons vu, que ces vases étaient particuliers à l'Etrurie :—cependant, on en découvrit dans la Campanie, dans la Pouille, même à Rome sur l'Aventin et dans la Sicile :” And subsequently he enumerates Athens, Megara, Milo, and Aulis. To which may be added Stabia, from which locality I have a specimen in my possession. The *Globe and Traveller* newspaper of October 29th, 1823, states that some painted vases had been then recently found in a private garden near Odessa.

After suggesting various denominations given by Lauzé, M. Visconti, and M. Quatremér, M. Millin proposes to call them, generally, “ Painted Vases,” adding the name of the places where they were found. “ Ainsi, on doit dire, ‘ Vase peint Sicilien,’ ‘ Campanien,’ ‘ Athénien,’ ” &c. But I believe antiquaries know them now by the more general name of “ *Fictilia antiqua* ;” those found in the lower part of Italy formerly (and indeed where vast numbers have been found) being distinguished, at present, as *Basilicata Vases*, which term is used in a short account of a terra-cotta figure in the *Archæologia of Soc. Antiq.*, Vol. XXXII. p. 442.

Dr. Wm. Smith, in his *Dictionary of Greek and Roman Antiquities*, in verbo “ *Fictile*,” says :—

“ We are told of a place called the Potteries (*Figlinæ*) in Gaul. Numa instituted a corporation of potters in Rome (Plin. H. N. XXXV. 46). His words are—‘ *Numa rex septimum Collegium figulorum instituit.*’ Mention has already been made of Egypt,

and there are frequent allusions to the art in the ancient writings of the Jews. We also read of its production at Tralles, Pergamres, Cnidus, Chios, Sicyon, Corinth, Cumæ, Adria, Modena, and Nola, from which city the exports of earthenware were considerable, and where some of the most exquisite specimens are still discovered."

In section IX. M. Millin enumerates the things usually found in the vases; amongst which the most extraordinary seem to be, eggs, a sort of white wax, pomegranates, apples, pigs (cochons), things of a very perishable nature; besides spearheads and objects in bronze, precious stones, and pastes, in imitation of them.

The productions of Samos are well known, and form almost a class of themselves; they are of a uniform bright red, varnished, and the figures and objects upon them embossed or stamped, and usually called Samian ware. M. Millingen begins the introduction to his *Peintures Antiques et Inédites de Vases Grecs* (Rome, 1813): "Les vases de terre appelés généralement, mais *improprement*, Etrusques, forment une des branches les plus intéressantes et les plus instructives de l'antiquité figurée."

Mr. Dennis however, in his elaborate work on the "Cities and Cemeteries of Etruria," has shown how rich that district is in the production of these vases—it is the very hot-bed of the *ficilia antiqua*—they seem to grow there like truffles underground; at Vulci alone, he states in 1828, (till which time the place was unknown,) there were found, in the short space of four months, more than two thousand objects of Etrurian antiquity.

Having shown, from the best and universally admitted au-



thorities, the places where these beautiful specimens of ancient art, or, as they may be well called, pictorial records of former times, are found, the next most interesting inquiry will be—as to the times when they were made.

This is a question of much greater difficulty than the other; the former being a fact within our own knowledge; viz. the act of finding; while the latter can only be ascertained by reasoning and deduction, founded almost entirely from the subjects painted upon them, or their external appearance.

The circumstance of finding them in tombs, with a human skeleton entire, affords an evidence of their having been placed there before the times when bodies were burnt, or at least when burning was an exception to the general practice; some have been found with calcined human bones in them;—so that there are evidences of times when they did, and when they did not burn their dead:—and of epochs when they did both. It is not my intention to lay down any theory upon this subject on my own authority. I have acquired my own knowledge from studying the labours of more learned and more industrious antiquaries, and propose only to place before my reader the results of their inquiries in a more familiar shape, and enable those who have not leisure to go more deeply into these questions to understand and enjoy a popular view of them—so as to avoid forming any inaccurate or erroneous conclusion.



## WHEN WERE THEY MADE?

SECT. II.—We must approach this division of our subject with great care and circumspection; the former question, "Where were they found?" is easy enough to answer; the fact of finding being the distinct and positive act of the finder, of which, assuming that we have the direct testimony of a credible person, there can be no doubt; but to determine a period of time so remote, with no other evidence to guide us than that of external appearances, cannot but be a matter of extreme difficulty.

The localities in which these vases are actually found do not always aid us in our inquiry, as the identity even of a city or town itself cannot be established with any degree of chronological accuracy; even the subjects painted upon them are not conclusive as to the time of their fabrication, though they certainly *prove* one fact, viz., that the vase must have been made subsequent to the scene represented. But such scene or event itself is not so easily determined; there are, indeed, a certain set of historical names in antiquity which are almost universally, as a matter of course, identified with the scene represented. I have seen at least a dozen groups called "Achilles putting on his armour," which designation might equally well apply to any other warrior, or group of warriors, putting on theirs. There are no less than five different interpretations of the subject represented on the square terra-cotta urn engraved in Part II., Plate lxxxvi. of the present work, and noticed in Mr. Dennis's

second volume, p. 174, on Volterra. It is said to be Jason, by Lanzi; Cadmus, by Inghirami; Echelus, by Passeri and Winkelman; Charon, by Dr. Braun; and an unknown hero, by Zoega.

The peculiarity of the manufacture or style of workmanship seems to afford a very rational foundation for a guess, as it is most *probable* that the rudest vases were made first; and those more highly finished produced last. This, therefore, is a very reasonable criterion, and most consistent with the obvious and constant advancement of arts and civilization; and this principle it is which seems to have guided M. Millin in his distribution of the periods in which the wares are manufactured. The same idea has, it seems, guided M. Millingen—who has summed up the result of his researches as follows, acknowledging, fairly and openly, the difficulty of the task he had undertaken. See the Introduction to his “*Peintures Antiques et Inédites, &c., Vases Grecs*. Rome, 1813,” page viii.

“On sait l'extrême difficulté qu'il y a de fixer l'époque des monumens anciens avec quelque degré de précision, soit en les considérant d'après le style de l'Art; soit d'après les principes de la palæographie, lorsqu'ils présentent des caractères. Mais en combinant ce qu'ont rapporté les auteurs anciens avec les monumens de toute espèce, surtout des médailles, et les inscriptions, il semble qu'on peut établir trois époques principales.

“La première commençant vers l'année 700, et finissant vers l'année 450 avant notre ère. On pourrait y assigner tous les vases d'ancien style.

“La seconde commençant à l'année 450; temps où ont fleuri

Polygnote et Phidias, est celle où l'art a atteint son plus haut degré de perfection elle finirait (quant à l'Italie et à la Sicile) vers la seconde guerre Punique. (B.C. 218.)

“ La troisième époque commencerait au temps de cette guerre désastreuse, et se prolongerait jusqu'à la guerre sociale qui ruina de fond, en comble l'Italie, et y détruisit entièrement la civilisation, et toutes les institutions que les Grecs y avaient apportées. Ce fut probablement alors que cessa la fabrication des vases peints.”—*Introduction*, p. viii.

As to the vases themselves, M. Millingen arranges them thus : “ Dans l'origine les vases étaient de terre sans aucune couleur ; dans la suite on les peignit en noir ; et plus tard, lorsque les arts, dont l'objet est de tout embellir, prirent naissance dans la Grèce, on les orna de figures.” He goes on : “ Les plus anciens vases peints sont d'une couleur jaune semblables à du buis et ornés de figures rougeâtres pour la plus part d'animaux ;” and again, “ Les vases avec des figures noires sur un fond jaune ou blanc furent fabriqués plus tard ; les figures y portent toujours le caractère d'une haute antiquité ;” and further, “ Les vases de la dernière époque sont avec des figures, jaunes ou rouges, sur un fond noir ce sont ceux que l'on trouve ordinairement.”—*Introduction*, pp. iv. v.

Here M. Millingen clearly hints at a class of pottery which, though well authenticated, cannot be called *painted* vases, viz., a class anterior to those having black figures on yellow or red grounds, and which he describes in these terms, “ Dans l'origine les vases étaient de terre sans aucune couleur.”

We are indebted, however, to M. Burgon, of the British Museum, for a description of a class of pottery of a very remote date—probably those which M. Millingen alludes to in the above quotation—in a very useful and interesting paper by him, published in the Transactions of the Royal Society of Literature, (Second Series, Vol. II. p. 258,) entitled, “An Attempt to point out the Vases of Greece Proper, which belong to the Heroic and Homeric Ages.”

He sets out with stating, in the true spirit of philosophical feeling,—as well aware that a mere bold and positive assumption of certainty, (a fault often perceivable in discussions on archæological questions,) does not always tend to satisfy inquirers,—that “We can adduce nothing but probabilities, which will appear stronger or weaker as the reader approaches the subject with or without preparation, or, again, as he reads with an unprejudiced or with a prejudiced mind. The utmost we can propose to ourselves is to show *a high degree of probability*; and this, in the absence of an equal degree of probability on the contrary side, should be satisfactory.” (P. 261.)

He made practical and personal researches at Athens, in the Isle of Melos, at Mycenæ, in Argolis, and in the neighbourhood of Smyrna; and his opinions, delivered with so much diffidence, are entitled to consideration and respect. “It has been stated,” says he, “that the characteristic and most usual ornaments, of the *earliest* specimens, which have been discovered of this style of pottery, are numerous parallel lines, bands, zigzags, spirals, concentric circles,” &c., &c. (P. 262.)



Representations of men, animals, and other objects, as altars, vegetables, are exceedingly early. (P. 262.)

He names, particularly, those which have a black starlike ornament proceeding upwards from the foot of the vase; these he considers as forming a second class in the very remote division, a sort of transition step, and thinks that they may be placed at 600 years before Christ. (P. 278.)

They may be, he says, appropriately classed as follows (Pp. 282, 283):

1. "Meanders; certain ornaments; certain borders; certain symbolical representations; as well as real objects." B.C. 1100 to 900.

2. "Combinations of any of the above with floral representations, birds, and animals, real as well as imaginary or mythological." B.C. 1000 to 800.

3. "Combinations of any of the above, with the human figure or groups, and with the occasional introduction of letters." B.C. 900 to 700.

There is, however, another class of pottery considered of very early production, which consists generally of vases of small size, entirely black, sometimes black quite through the whole substance of the clay; roughly ornamented with lines or projections, not unlike those made upon the pastry of modern days. They are much *heavier* than any other class, and have been sometimes called "the heavy black."

The inscriptions on vases, like the two other criteria as to date, are of little use, for they are often totally illegible, and, if



legible, not intelligible, being, as Mr. Dennis seems aware, either ancient Etruscan or Etruscan Greek, both of which are very difficult to decipher; or the more perfect language of classical Greece, which is intelligible. But these inscriptions imply a later time, for Millingen himself admits that palæography is not in all cases entirely to be relied upon.

Putting all these considerations together, and availing myself of the labours of these distinguished archæologists, I have endeavoured to arrange the result of their labours in something like a tabular form, taking three classes chronologically; the periods will inevitably run into one another, for it is impossible to give a distinct termination, or definite commencement, to any particular style of manufacture.

It will add much to the interest of these inquiries to note down the names of celebrated persons who flourished during these respective periods, for, though they might not inhabit specifically the same countries, we derive pleasure from the reflection that this was in Homer's time; that, in the time of Phidias, and so forth; thus connecting the recollection of men, as well as of things.

## TABLE OF PERIODS.

Date of time of making.	DESCRIPTION OF VASE.	Men who existed at the time, B.C.
I. B.C. 1100 to 700	<p>Some of the heavy black.</p> <p>Heroic, those with no colour, or with stripes, plain lines, or rough figures.</p> <p>A second class of these, with animals, symbols, and stars rising from the foot of the vase.</p> <p>The figures are black on the clay; in several specimens the clay is nearly white, and much more compact.</p>	<p>King Solomon died, 976.</p> <p>Elisha died . . . 836.</p> <p>Hesiod flourished.</p> <p>Lycurgus flourished, 873.</p> <p>Isaiah . . . 757.</p> <p>Rome founded 754.</p> <p>Sardanapalus, king of Assyria . . . 710.</p> <p>Pythagoras . . . 716.</p> <p>Hezekiah . . . 726.</p>
II. B.C. 750 to 220	<p>Black figures on the clay, which is sometimes called pink or red; the colour, however, seems to me to vary only as the specimens may have passed through more or less heat, or according to the nature of the clay of which it is composed. The subjects on these are more highly finished than those of the former period, and many of them Greek.</p> <p>Some fine specimens are also found in Sicily.</p>	<p>Pisistratus . . . 669.</p> <p>Miltiades . . . 664.</p> <p>Fall of Nineveh 606.</p> <p>Sappho . . . 611.</p> <p>Solon . . . 594.</p> <p>Socrates born . 468.</p> <p>Phidias dies . . 432.</p> <p>Praxiteles . . . 363.</p> <p>Darius.</p>

Date of time of making.	DESCRIPTION OF VASE.	Men who existed at the time, B.C.
III. B.C. 250 et seq.	<p>Red figures on black grounds; here the figures have evidently been drawn first with the styles, and then a black pigment worked in between them.</p> <p>They are considered, (as Mr. Dennis observes,) with very few exceptions, as purely Greek, and are found in Magna Græcia, now called Basilicata, and Greece Proper. The fleshy parts of the females are often painted white. They are all of exquisite beauty, with a fine polish or varnish, particularly those of Nola, the appearance of which is remarkably brilliant.</p>	Philip V. Diogenes . . 155. Cato dies . . 149. Cicero born . 106. Social war ended 88.

## WHAT WERE THEY MADE FOR?

SECT. III.—Having thus briefly stated the places *where* these vases have been found, so as to correct the mistaken notion of their being only met with in Etruria; and having also given some account of the periods *when* they were made, or used, from such authority as is universally admitted to be the best, it remains only to give a correct answer to this last inquiry; namely, What were they made for?

It is impossible, in this short Essay, to notice in detail all M. Millin has said as to the subjects depicted on some 400 or 500 vases, which he examined; it would only be an useless repetition, as they are already described by him, and so minutely analyzed, and which may be seen in the Introduction to his splendid book.

It is sufficient to state, in more general terms, the ordinary character of these representations; from which their uses may be inferred, either from the nature of the subjects painted, or the forms of the vases themselves. From the former, it seems that M. Millingen would consider them as dedicated to deities, or memorials of the events they represent, which he thus enumerates :—*Introduction*, p. v.

“ Sect. V. Mais la division la plus naturelle est celle qui nait des sujets que présentent les peintures, on peut en former sept grandes classes.



- " 1. Les sujets qui ont rapport aux divinités à leurs guerres avec les géans ; à leurs amours,—aux sacrifices qui leur sont offerts, &c., &c.
- " 2. Ceux relatifs aux temps héroïques ; cette classe, la plus nombreuse, comme la plus intéressante, embrasse tous les faits mythologiques." Such as the history of Cadmus, Hercules, Theseus ; the wars of Thebes, of the Amazons, the Argonauts, and the Trojan wars.
- " 3. Les sujets Dionysiaques ; Bacchus, les Satyres, les Silènes, les Nymphes ; et autres personnages de sa suite," &c., &c. And as these feasts were the most celebrated, and popular, the artists naturally wished to multiply representations of them.
- " 4. Sujets de la vie civile—tels que des mariages, des scènes amoureuses, des répas, des sacrifices, des chasses, des danses militaires, des guerriers qui partent pour la guerre, ou qui reviennent vainqueurs dans leurs pays ; des scènes d'hospitalité, de Théâtre, &c., &c.
- " 5. Ceux qui ont rapport aux cérémonies funèbres.
- " 6. Les sujets relatifs aux gymnases ; des Ephebes occupés de divers exercices ; qui s'entretiennent entr'eux, ou avec le gymnase.
- " 7. Les sujets qui ont rapport aux mystères et qui présentent des cérémonies préparatoires aux initiations."

These short extracts sufficiently shew that many of their uses may be inferred from the character of the paintings. I am,



however, satisfied that some must have been made only to hold flowers or perfumes; or as mere ornaments to stand on the tables of the rich, or the toilets of the ladies. And many, it is probable, were manufactured, as in the present day, to serve as toys for children. I have a small Basilicata vase, of the common urn shape, (called Oxybaphon by Mr. Dennis,) only four inches high; one can scarcely suppose this was made for any other purpose.

They were also made, as prizes to be given to the Athletæ, and winners at chariot and horse races.

Taking their respective shapes to indicate their uses, Mr. Dennis has given us outlines of many destined to domestic purposes; and ascribing to each its name; classing them accordingly, thus:—

- Class 1. Vases for *holding* wine, oil, or water, are called amphora, pelice, stamnos.
2. Vases for *carrying* water, hydria, calpis.
  3. Vases for *mixing* wine and water, crater, celebe, oxybaphon.
  4. Vases for *pouring* wine, &c., œnochéœ, olpe, prochous.
  5. Vases for *drinking*, cantharus, cyathus, carchesion, holcion, scyphus, cylix lepaste, phiale, ceras, rhyton.
  6. Vases for ointments, or perfumes, lecythus, alabastron, ascos, bombylios, aryballos, cotyliscos.

Wherever they are applicable, I have, in the following pages, adopted these names, and, though they amount to twenty-seven denominations, I have some specimens in my collection, to the shapes of which none of these names can possibly apply.

In accordance, then, with these short sketches of the history of the Fictile vases of antiquity,—the *Fictilia Antiqua* of the modern archæologists,—I propose to illustrate chronologically the several periods of their formation and use, by drawings of specimens, from my own collection; which, though not large, furnishes me with the means of so doing in reference to each epoch above mentioned, exhibiting, as it were, in a regular series, the progress of the arts in this peculiar class; and which may fairly be said to shew the very earliest efforts of the painter's skill; for paintings they all, in fact, are; and some (I speak not of those in my own possession) exhibit a beauty of composition, and spirit of design, which has never since been surpassed; and when we consider that these animated productions have been created with two colours only, viz., black and red, we may well marvel at their excellence.

We may fairly ask, Would any of the great masters of the middle ages, who had the whole range of colours, and all their compounds, at command—would they, with these scanty means, have done as much?

I have in my possession a small vase of the bottle shape, (Mr. Dennis's *Aryballos*,) very much injured by time, having only two figures upon it, a nymph addressing herself to a fawn; where the

expression of her anxiety in telling her tale, and his intense interest in listening to it, are quite unrivalled—more than one artist has stolen the attitudes of these figures;—they have all the rudeness of early execution; with the honest fervour of incipient art. Each plate, as we proceed, will be accompanied with such notes and illustrations as my acquaintance with the subject and specimen may be able to furnish.

JOHN DISNEY.

THE HYDE, July, 1849.



## LIST OF PLATES.

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- XCVI. THE HEAVY BLACK.  
XCVII. PLAIN UNPAINTED WARE.  
XCVIII. EARLY PAINTED VASES.  
XCIX. THE HORSE.  
C. THE SUBJECT ENLARGED.  
CI. THE PATERA VASE.  
CII. THE SUBJECT ENLARGED.  
CIII. THE JUDGMENT OF PARIS.  
CIV. THE SUBJECT ENLARGED.  
CV. ACHILLES RECEIVING HIS ARMOUR FROM HIS  
MOTHER THETIS.  
CVI. THE SUBJECT ENLARGED.  
CVII. DIONYSUS OR BACCHUS.  
CVIII. THE SUBJECT ENLARGED.  
CIX. THE GOOSE VASE.—THE EVIL EYE.  
CX. BOTH SUBJECTS ENLARGED.  
CXI. BACCHANTE WITH A BUNCH OF GRAPES.  
CXII. THE SUBJECT ENLARGED.  
CXIII. MERCURY.  
CXIV. THE SUBJECT ENLARGED.  
CXV. PENELOPE.  
CXVI. THE SUBJECT ENLARGED.



- CXVII. THE LION AND STAG.  
CXVIII. THE SUBJECT ENLARGED.  
CXIX. PRIESTS OF BACCHUS.  
CXX. THE SUBJECT ENLARGED.  
CXXI. CYPPIUS.  
CXXII. THE SUBJECT ENLARGED.  
CXXIII. FAUNUS AND THE NYMPH.  
CXXIV. THE WOLF.  
CXXV. THE GOAT SACRIFICE.  
CXXVI. A CRATER VOLTERRA.  
CXXVII. AN AMPHORA VOLTERRA.





## PLATE XCVI.

## THE HEAVY BLACK.

This plate contains three vases.

Two of them, of the very ancient black, were peculiar to Chiusi; one, a cantharus found at Chiusi, and formerly belonging to Count Caylus. The other, a ribbed scyphus, which I bought at Florence, having two bulls' heads very rudely carved by way of handles. The third, is of a very peculiar shape, and of clay-black all through its substance; and much lighter in its texture than the black of Chiusi; it is probably the same *sort* of pottery as the black vase, engraved in the Transactions of the Royal Society of Literature (Vol. II.), in M. Bugon's plate, marked E. Mr. Dennis has no vase of this form in his list of shapes and names.

In speaking of Chiusi, and the museum there, Mr. Dennis says:—

“The pottery in this museum is deserving of particular attention. It is not of the beautiful painted description so abundantly found at Vulci, though such vases are by no means rare at Chiusi. It is chiefly of coarse black unbaked ware, of uncouth forms, grotesque decorations, rude workmanship, and no artistic beauty; yet of extraordinary interest, as illustrative of Etruscan art in its earliest and purest stages, ere it had been subjected to Hellenic influences.”—Vol. II. p. 347.

There are many of these Chiusian vases in the British Museum, embossed with figures and other ornaments; they are all of the very earliest time.









## PLATE XCVII.

## PLAIN UNPAINTED WARE.

The three vases in this plate are specimens of the next stage of the manufactured pottery of M. Burgon, which, without being painted, have only bands, or parallel stripes; and would range from B.C. 800—500, the time of Porsena.

The jug, or olpe, is very interesting, on account of its great simplicity and obvious adaptation to domestic uses. I obtained it, when at Pisa, of P. Lasinio, custode of the Campo Santo; it was found at Grossetto, in 1800, by him. Mr. Dennis calls Grossetto the capital of the Tuscan Maremma; it stands on the edge of the Lacus Prilis, now Castiglione, close to the coast, and directly opposite to the Isle of Elba, formerly Ilva.

The jug is quite perfect, and has the neck simply coloured with the usual dark maroon red, and parallel stripes of the same at the top and bottom of the body of the vessel; it is six inches and a half high to the edge of the lips, eight inches and a half to the top of the handle.

The little mug, somewhat in the shape of a dice-box, was found at the same time and place, and sold to me by Lasinio.

The very pretty and perfect bottle, or bombylios, is from another part of Etruria, but certainly of the same archaic character.









## PLATE XCVIII.

## EARLY PAINTED VASES.

This plate contains two very curious and interesting specimens of those vases which M. Burgon places in the period B.C. 1000—800, which have “floral representations, birds, and animals.”

The tall bottle, or alabastron, is a perfect type of this class; it has a row of birds, above a row of quadrupeds; and stumps of trees, and flowers intermixed with them.

And the other specimen, a very beautiful and curious amphora, forms one of the next, or, as he calls it, second class of this series. Saying, that the starlike ornament, at the foot of the vase, is common to the later vases of this primitive class, and the earlier specimens of the second.

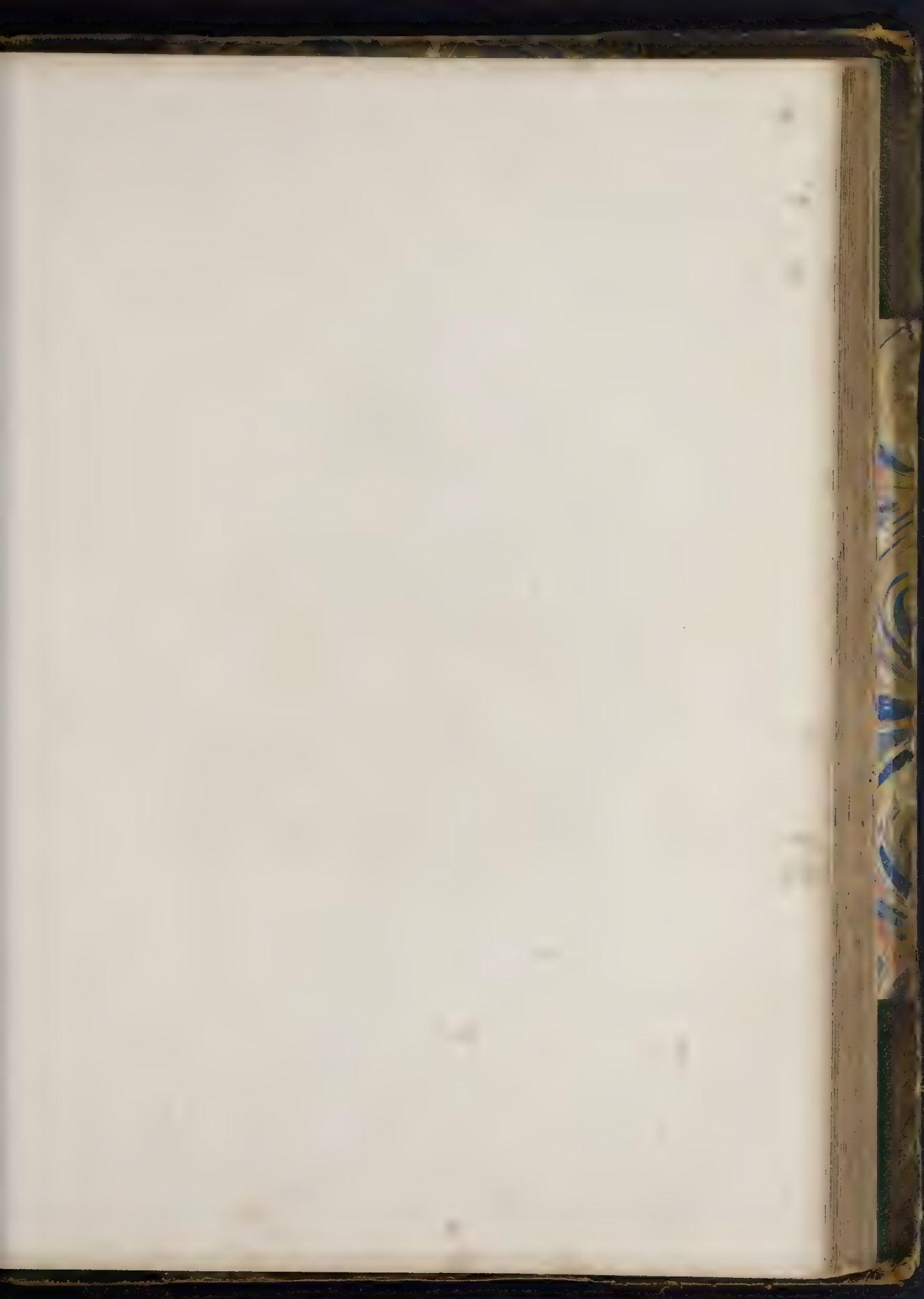
I am fortunate here in being able to bring together the two classes of vases of this remote period, so as to give a complete illustration of his idea; where, after speaking of Mr. Dodwell's great vase, which has flowers, birds, and animals upon it, he observes: “The transition style is, moreover, marked by the starlike ornament springing from the foot, which is a peculiarity decidedly common to both classes.”—P. 281. And this starlike ornament is found upon the specimen before us.













HVNEXVLOS NEVPOKV

## PLATES XCIX.—C.

## THE HORSE.

This archaic vase, an amphora, is twelve inches and a half high—was found at Vulci by Signor Campanari, of whom I bought it; and from whom I had the following certificate, still in my possession.

“Io Sottoscritto dichiaro che il vaso a due manichi di mediocre grandezza rappresentante un uomo a cavallo con due parole in caratteri Etruschi che sono probabilmente il nome del cavallo; e forse anche del Cavaliere, fu trovato nei miei Scavi di Vulcia nel 1836, e da me venduto al Sig. JOHN DISNEY. In fide.

“Londra, 30 Gennajo, 1838.

“C. CAMPANARI.”

The figures are on the pink ground; the horse's mane and tail are white; and his neck is of the Etruscan purple; and so is the principal part of the figure of the rider, who appears to have a spear in his hand. On the neck of the vase is the head of a man, larger, but similar to that of the rider. There are letters behind the head of the man on the horse, which appear to be ΝΕΥΡΟΚΥ, probably, his name.

There are also ten letters, reaching from below the horse's mouth,

in a perpendicular line, to the ground ; these Signor Campanari calls Etruscan characters. All the figures are on a square space of the usual pink ; and traced, hastily, with the stylus.

Round the lower part of the vase is the star-like ornament, rising from the bottom, noticed by M. Burgon as belonging to very early vases.

Such is the description of that side of the vase where the letters are somewhat legible. On the other side is a similar figure, on horseback, with a stripe of white pigment down the side of the rider's dress—he has no spear ; behind his head is a perpendicular row of eight dots, at irregular distances, as if to represent distinct words. Under the horse's belly is a similar row of dots, six in number ; as if forming a single word.

On this side also of the neck of the vase is a head of a man ; the horse's neck is purple, and so is part of the man's garment.

Mr. Dennis, in a note to page lxxxvi. of his introduction, states, with regard to these early inscriptions, that, though in Greek characters, they are not unfrequently utterly unintelligible, and in the place of characters a row of dots is sometimes found, as though the copyist would not venture to imitate what he did not comprehend.

In his account of the cemetery at Veii, he has given us a wooden cut of a horse, much in the style of these, but spotted like a leopard, or rather a fallow deer, of which he observes :—

“ Here is a horse, with legs of most undesirable length and tenacity, chest and quarters far from meagre, but barrel pinched in like a lady's waist. His colour is not to be told in a word ;



Lord Tolumnius' chestnut colt, or Mr. Vibenna's bay gelding."—p. 51. This horse, like his, is of various colours, which cannot be described in one word; being made up of black purple and white. And afterwards, describing the tomb called Grotta del Inscrizioni, he speaks of a painting, which contains four mounted figures, and seems to think it is clear that it represents a horse race.

"The steeds would not pass muster at Newmarket, or Ascot, better than their riders. Such quaint peculiar forms; such tiny heads; such short pinched barrels; such stilted legs could hardly have existed in any country." And again:—"These horses are alternately red and black, the manes and hoofs of the former (*i. e.* those here at Tarquinie) being blue, of the latter (*i. e.* those at Veii) red or white; and all alike have long white tails."—Vol. I., p. 340.

The Etruscans are said to have been famous for their race horses. There is little risk in believing this to have been a prize vase; and given to a winner at one of their race meetings. The probable date of the vase is from 400 to 500 years before the Christian Era.

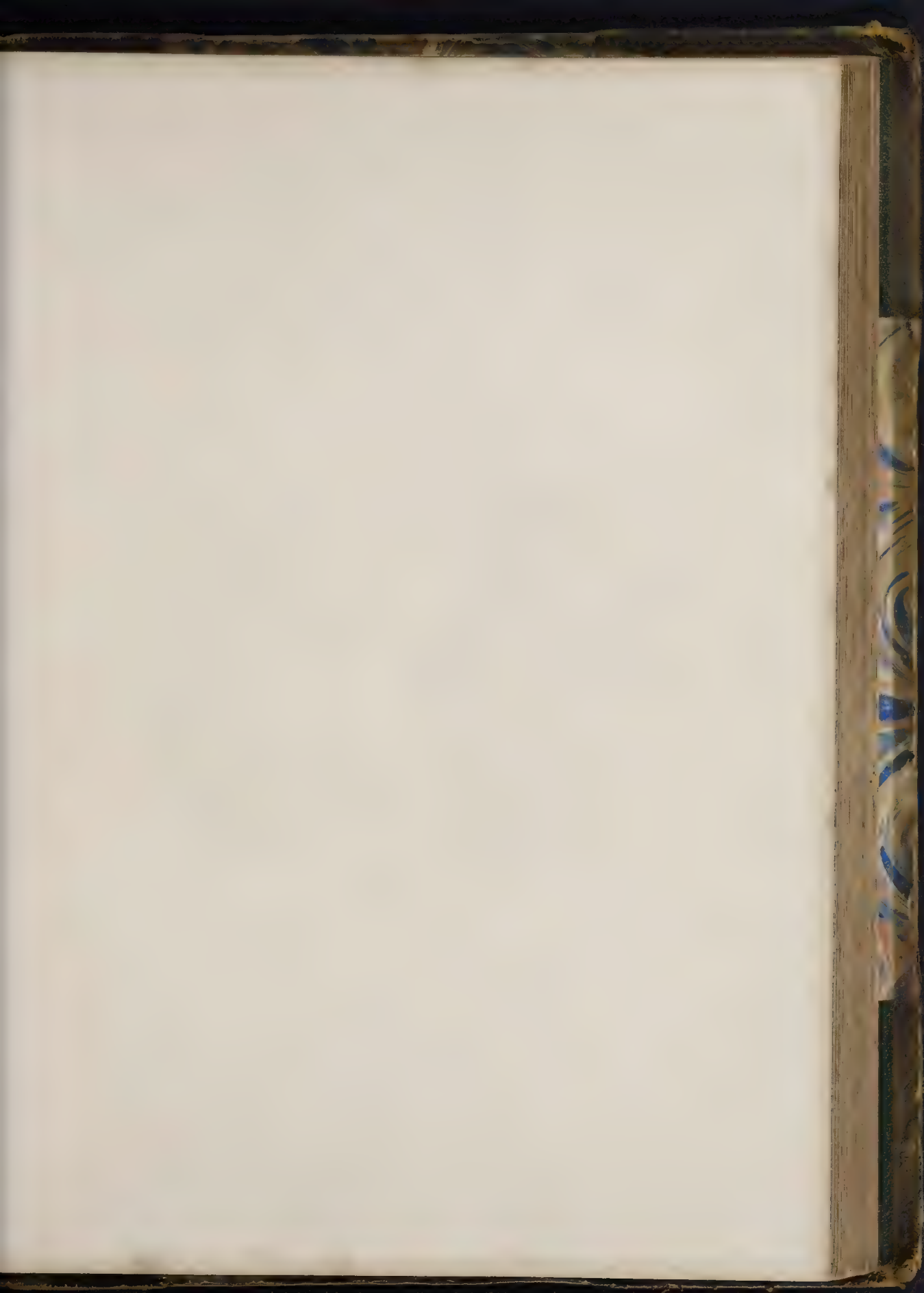
The ancient town of Vulci, now called Vulcia, as Campanari writes it, is on the right hand of the river Fiora; there was a bridge over this river formerly, on which passed the Via Aurelia; it is seven miles from the Mediterranean Sea, and in the territory of the modern village in the Roman dominions, called Montalto di Castro, about fifty miles from Rome.

As to the word under the horse's nose, it is first necessary to make out what the letters are of which it is composed, if they are



Greek, and if it is to be read from left to right, beginning at the top, they look like ΚΙΤΝΕΚΥΣΟΣ. If they are Etruscan, as Campanari says, this reading is out of the question, and must be left to those who are better acquainted with the Tuscan character.

The latter part of the word is the plainest, and may be ΚΥΣΟΣ—nates—and allude to the patch upon the haunch of the horse, and suggest his name.







man, one of whom appears as if he had struck it, so as to drive it towards the opposite figure ; who seems preparing to band it back again. They are, both of them, masked ; and have white aprons round their waists.

Behind him who is to your left hand, (as you look at the vase,) is a figure with wings rising at his hips, probably tied on, as the tails were to equine satyrs, and wearing boots of a very peculiar form ; behind the figure, to your right, is a man running towards the centre of the vase, but looking behind him ; holding up his hands and arms as if he were hailing some one not included in the scene ; beyond each of these two figures (who also appear to have masks on) is a lion running from them.

These complete the group ; and the best conjecture I can make is, that the whole represents the performance of some mystic ceremony, or a scene got up by mimi.

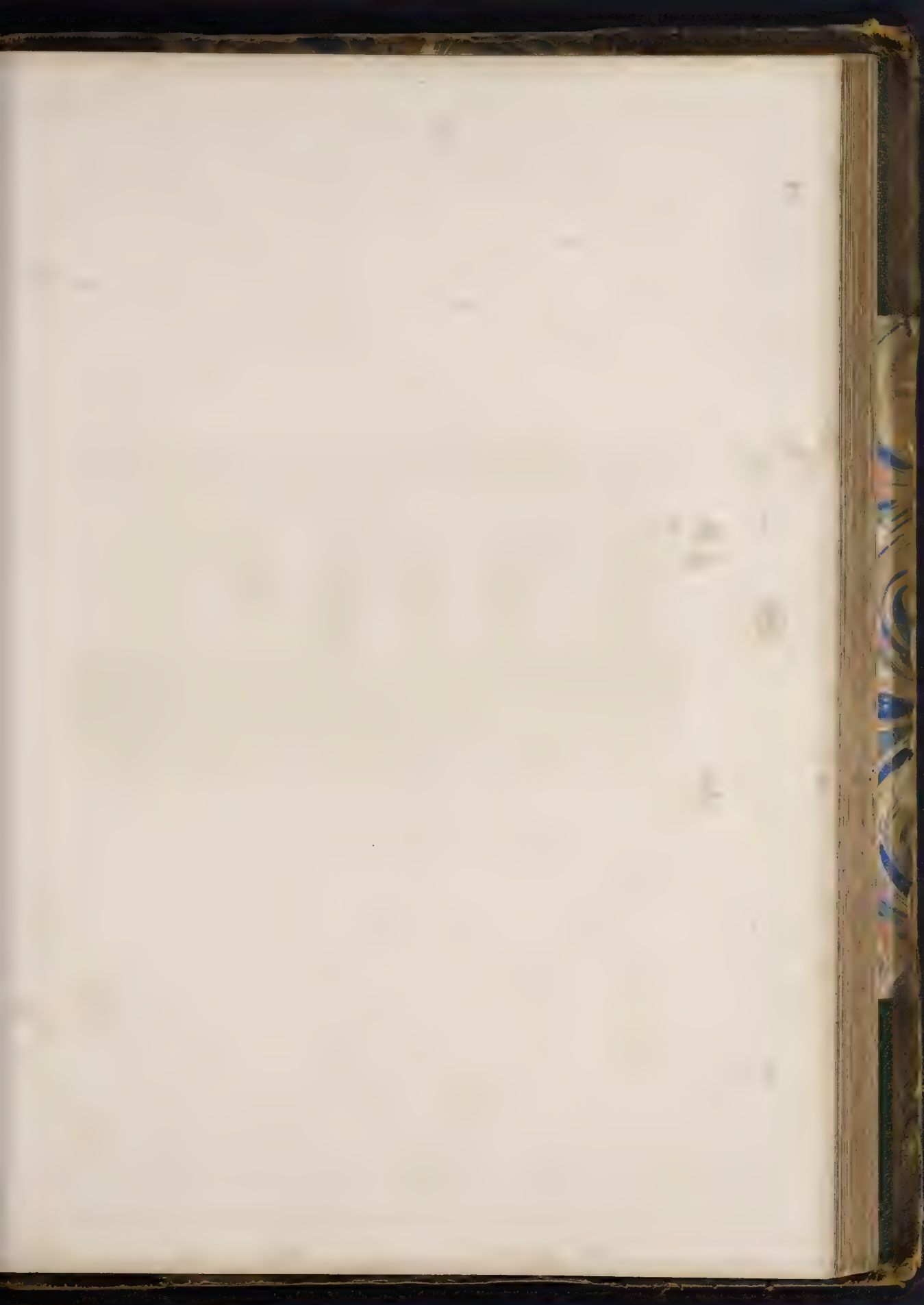
A figure, with the wings placed as these are, I never saw on any other vase ; the boots are not uncommon.

The specimen itself is of very high antiquity, and quite characteristic of the earliest painted vases of Etruria.











## PLATES CIII.—CIV.

## THE JUDGMENT OF PARIS.

This is a vase of the *cœnochoe* form, and of the class of those having the star on the lower point, with six figures, between two very beautiful borders; all the objects being black, painted on the yellow colour of the clay.

There are three male, and three female figures. Mr. Birch and M. Burgon call this scene "The Judgment of Paris." The principal figure, a woman, whose face and arms are painted white, being Venus; to whom the apple has just been given by Paris, who is declaring his judgment. The other two goddesses, Juno and Minerva, are standing by; one of them, Juno, seems turning away her head in anger and indignation at being disappointed of the prize, and feeling a sense of an injury which she never forgave; recorded by Virgil as the cause of all the miseries of the Trojan war.

"Manet alta mente repostum,  
Judicium Paridis spretæque injuria formæ."

*Æneid* I. 30.

The other is Minerva, promising the military glory, which was to be his reward had he given her the apple.

All these female figures, however, are dressed; which Ovid



states, expressly, was not the fact, but the reverse; in Helen's letter to Paris.

. . . . . "In altæ vallibus Idæ  
Tres tibi se nudas exhibuere Deæ;  
Unaque cum regnum, belli daret altera laudem,  
Tyndaridos conjux, tertia dixit, eris."

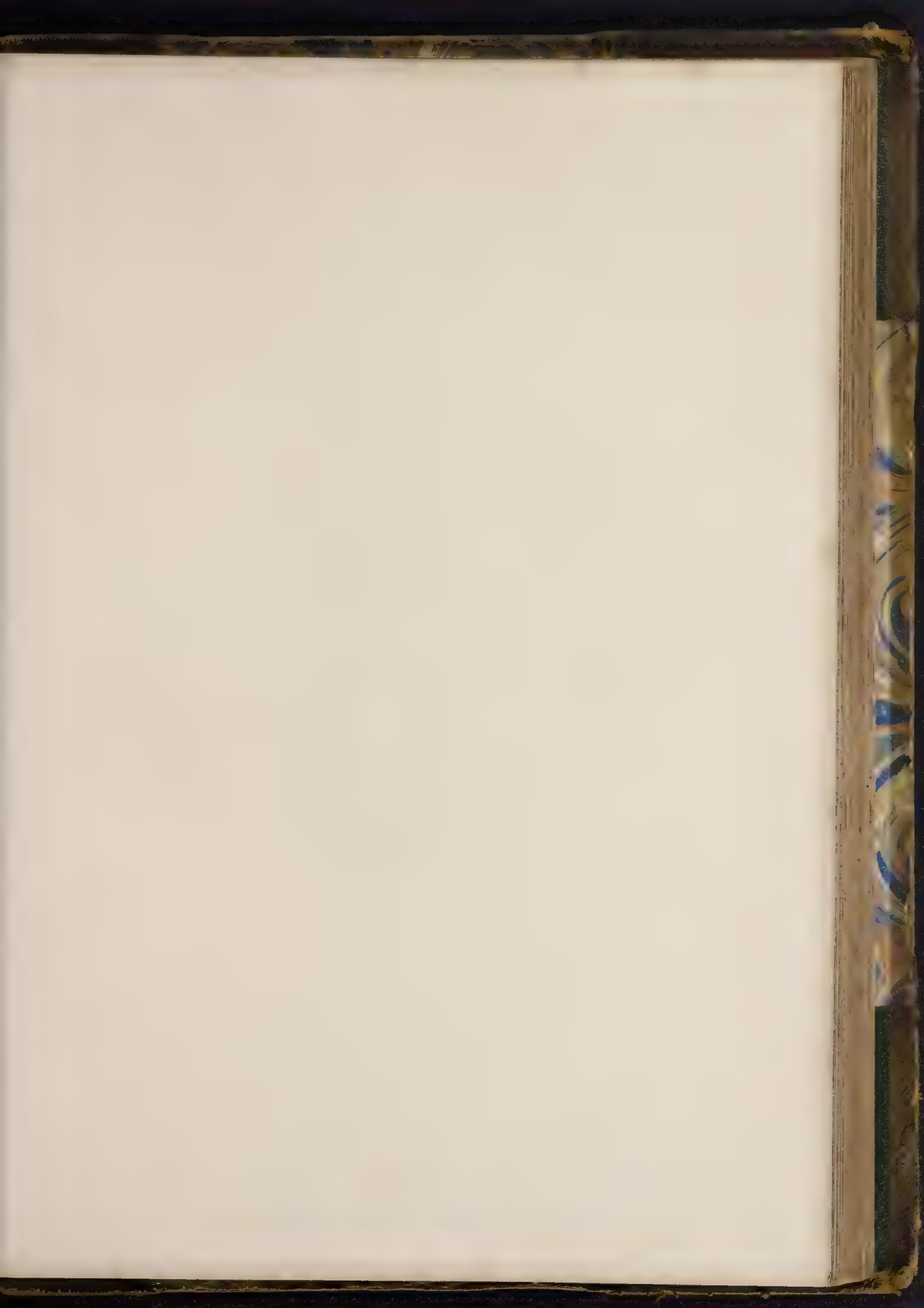
*Epist. xvii. lib. 115.*

Who the two personages are who stand outermost in the picture I cannot tell.

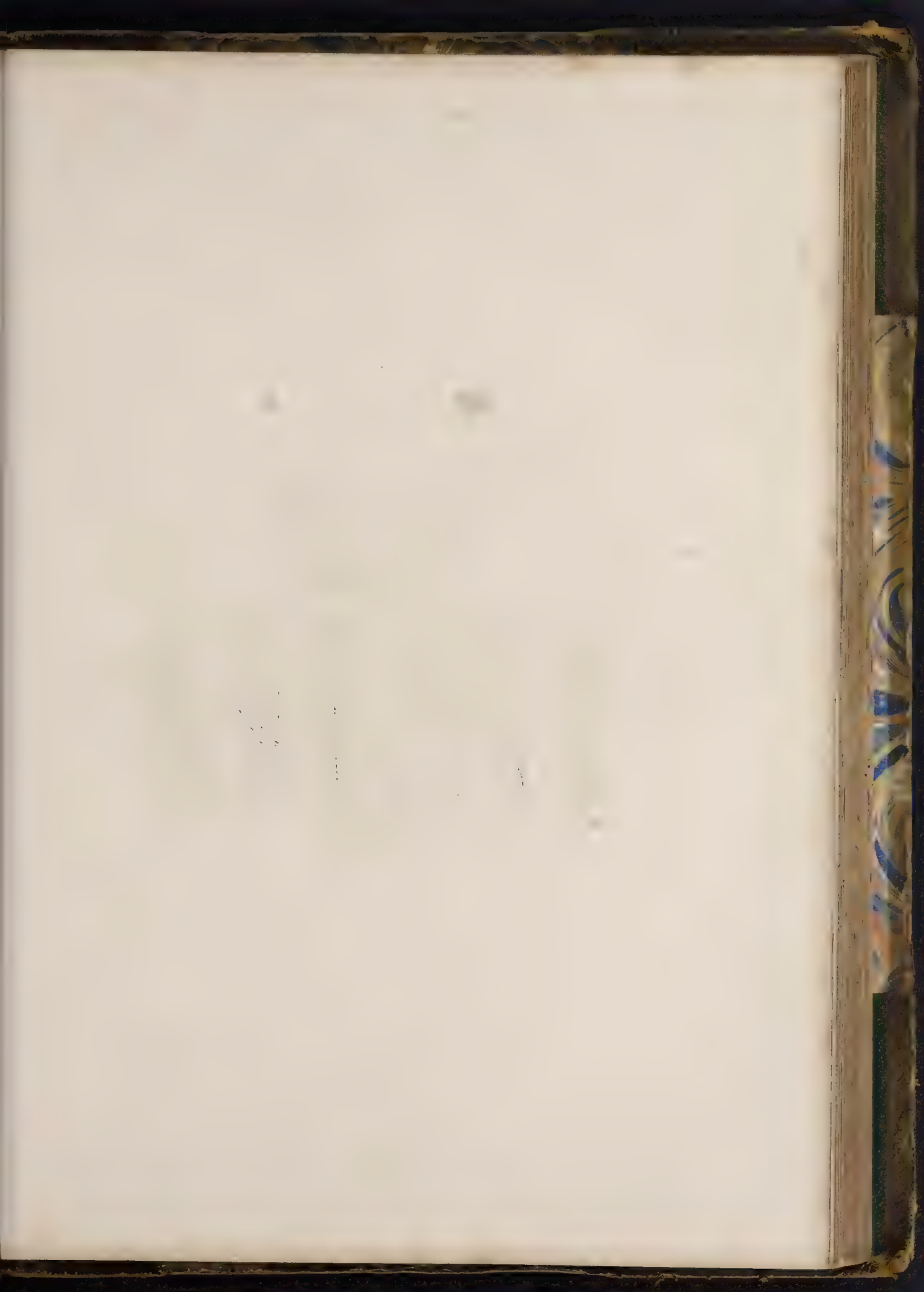
There are also those sprigs which are usually called vines; and the figure who appears to be addressing Juno has a vine bush in his hand; the scene is said to have taken place in the valleys about Mount Ida, where the vine was certainly very plentiful.

In a very elaborate account of Paris, by Dr. Smith's contributor, in his Greek and Roman Biography and Mythology, there is the story of the golden apple; and the three goddesses, under the names Hera, Athena, Aphrodite. He says: "Zeus ordered Hermes to take the goddesses to Mount Garganes, a portion of Ida, to the beautiful shepherd Paris, who was there tending his flocks, and who was to decide the dispute." But he says nothing as to the dresses of the ladies; so that the representation on this vase is correct, as no naked figures were put upon the Archaic vases anterior to the time of Praxiteles.

The vase itself is considerably injured by time, and the several pigments, both white and red, are, in consequence, not so clear as they are represented in the coloured plate.











## PLATES CV.—CVI.

ACHILLES RECEIVING HIS ARMOUR FROM HIS  
MOTHER, THETIS.

This vase, a lecythus, was bought for me by my friend Mr. Christie, without any instruction from me; as being, in his estimation, a fine and genuine specimen of the Sicilian class. It has been much broken, and put together again very cleverly.

The subject is the story of Achilles receiving the armour which his mother had had made for him by Vulcan; a story known to every schoolboy.

There seem to have been several of the name of Achilles. M. Noel, in his "Dictionnaire de la Fable," enumerates no less than six.

Of the Homeric hero, who is treated as the original, as will appear from Dr. Smith's book, M. Noel gives this account:

"Chiron, son gouverneur, lui donna le nom d'Achille, qu' avait porté le sien, et parceque ce nom peut signifier, *qui n'a pas tête*; on débita qu'il l'avait nourri de cervelles de lion, de tigre," &c., &c.

This is a curious mode of making a man brave or courageous, as we may suppose that was the object of his kind tutor. We often see at a modern table a dish of calves' brain; and some

people are fond of the brains of rabbits or singing birds; but I have not observed any particular effect of the first on our intellects, or that the latter had increased our powers of running faster, or singing better.

A most elaborate account of the personal history of Achilles, the hero of the Iliad, is to be found in Dr. Smith's "Dictionary of Greek and Roman Biography and Mythology," where he has divided his article into two principal parts—the "Homeric story," and the "Later Traditions."

In the former of these divisions, the story of his receiving his arms from his mother, Thetis, is told in the usual way.

In the later traditions, I find the following notice with respect to the change of his name. Having stated that Thetis left the care of her son to Chiron, "who educated him and instructed him in the arts of riding, hunting, and playing the phorminx, and also changed his original name, Ligyron, *i. e.* the 'Whining,' into Achilles." "Chiron fed his pupil with the hearts of lions and marrow of bears,"—in verbo, Achilles.

Here his diet was somewhat changed. It is well that our good King Richard "Cœur de Lion" did not live in those days!

Both the authors above quoted relate the story of his retreat to the court of Lycomedes, which is thus told by M. Noel.

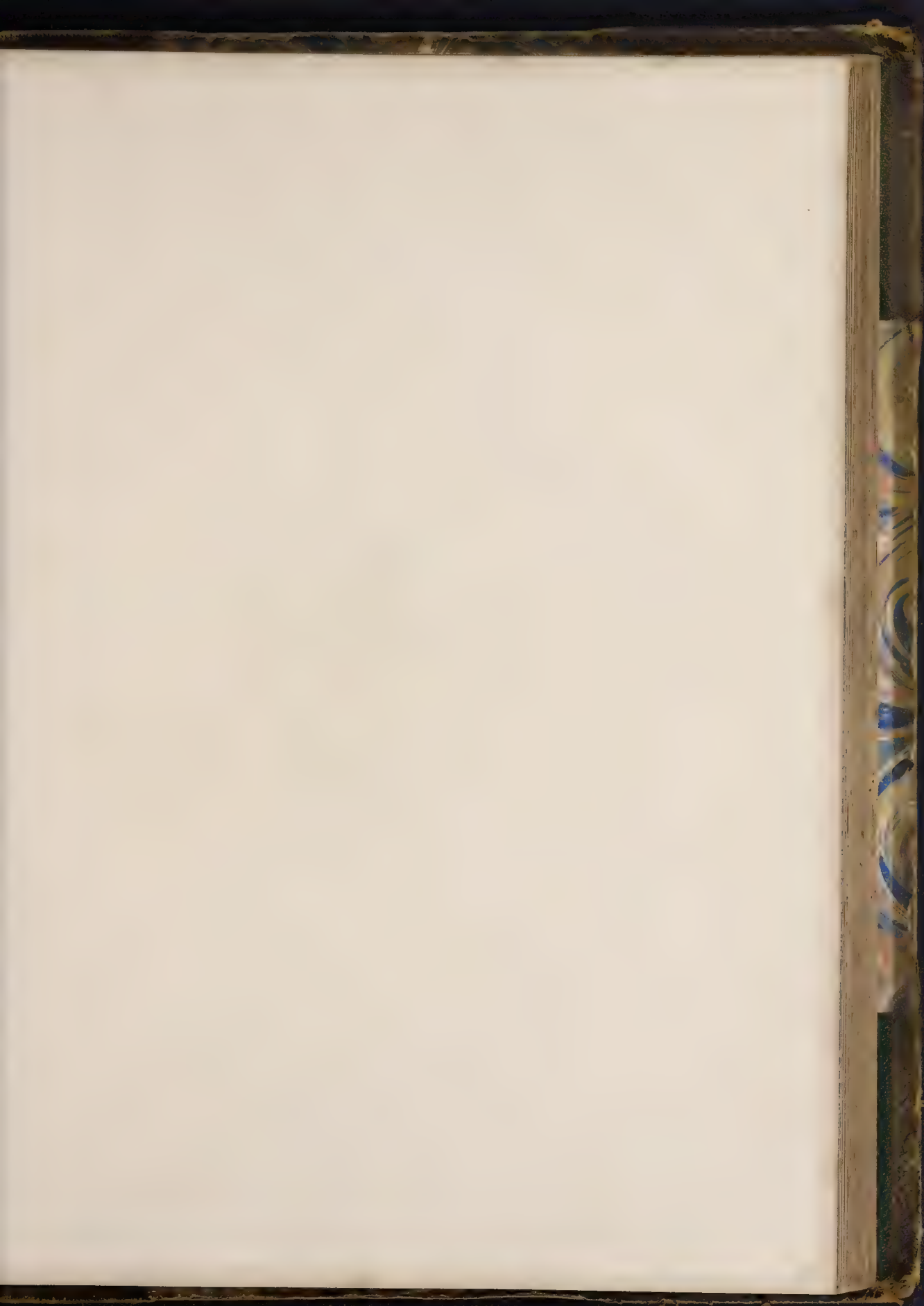
"Ulysse s'y rendit, déguisé en marchand, et présenta aux dames de la cour des bijoux et des armes. Achille se trahit lui-même, en préférant les armes aux bijoux. Ulysse l'emmena aux siéges de Troie, et c'est alors que Thétis lui donna cette armure impénétrable, ouvrage de Vulcain."

What passed at the court of Lycomedes is represented in bas-relief on the sarcophagus, engraved in Plate XLII. of this work. It is to be observed that Thetis is offering him two spears, so that he will be armed, as Virgil has armed the hero of the *Æneid*:—

“ . . . Ipse uno graditur comitatus Achate,  
Bina manu late crispans hostilia ferro.”

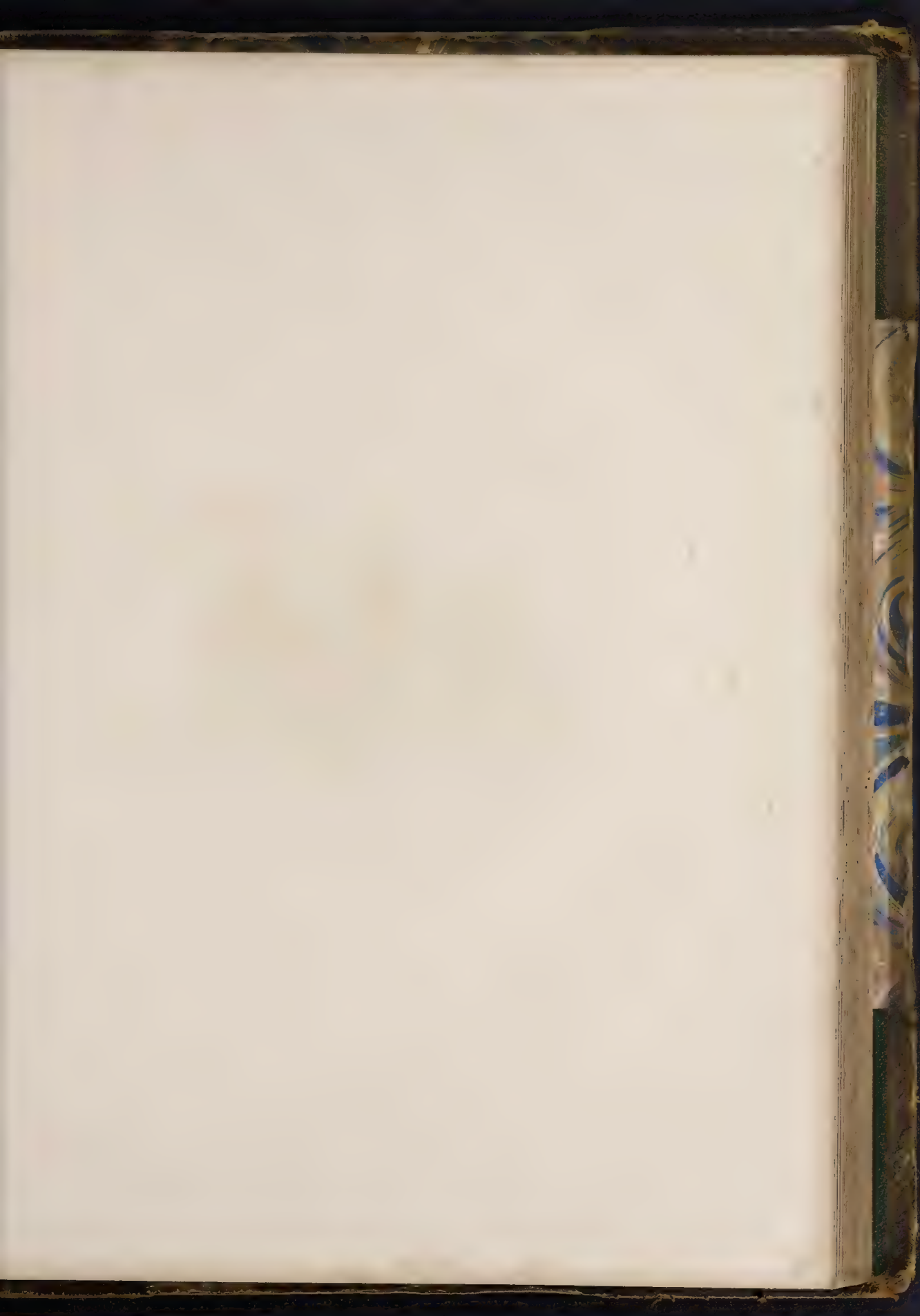
*Lib. I. 316.*













## PLATES CVII.—CVIII.

## DIONYSUS, OR BACCHUS.

This vase, of the *cœnochoe* shape, was given me by the late Lord Western, and brought by him from Naples. It has much the appearance of the Nola ware, and a great degree of polish; but not sufficient for me to decide that it is actually Nolan.

The subject represented is Dionysus, or Bacchus of the Romans, receiving from two fawns the cup called *rhyton*, with wine in it. The mode of drinking with this cup is explained by Dr. Smith, p. 824, verbo *PYTON*. The *rhyton* had a small opening at the bottom, which the person who drank put into his mouth, and allowed the wine to run in; this appears on many ancient vases and paintings; but frequently terminated in the head of a dog, fox, bull, stag, eagle, or cock; for a good account of these, see Dennis, Vol. II. p. 94 (n. 4). The two fawns have the horse's tail tied on; and they appear to be attendant on their patron in a vineyard; the lines and dots, as here represented, being always taken for vines.

These equine satyrs, as Mr. Payne Knight (*Inquiry, &c.*, Art. 112) calls them, seem peculiarly connected with Bacchus; and tails were often tied on to render the figure of a man more grotesque.

The Dionysia or orgies of Bacchus are described at length by Dr. Smith, in verbo. Millingen has a plate of a vase representing Hercules with four fawns, having horses' tails, as parts of their own persons. Pl. XXXV., Vases Grecs.







Fig. 1. Hydria.

## PLATES CIX.—CX.

## THE GOOSE VASE.

This archaic vase was one of those which I bought of Campinari in 1838.

It is seven inches and a quarter high, and of the form called amphora. There are represented upon it five geese; four of which are flying, and, as you look at them, from the right hand of the observer, to the left; the fifth is standing with his wings erect, looking the same way. The figures are black, upon the clay, and sketched out with the stylus; found at Vulci.

The Etruscans were the inventors, we may almost say, of augury—the Romans certainly learned that system from them, but with some difference, as appears from Dr. Smith's Dictionary, "Augur." He says: "The Romans themselves, as Müller admits, distinguished between their own rites of augury, and the Etruscan divination."

The Etruscans seem to have some reason for respecting geese; and might have observed them in their auspices, for Mr. Dennis found them represented on two tombs, of which, he says, "they were the guardians; first, in the Grotta delle Bighe, and then in the Grotta delle Inscrizioni, both at Tarquinii."—Vol. I. pp. 327—343. And at Chiusi, in the Museo Paolozzi, he found a very ancient vase, which he calls the "Anubis Vase—black ware of Chiusi," and gives a woodcut of it, Vol. II. p. 352. He describes

all the human figures, six on the vase, but takes no notice of two geese. These birds would not be so repeated, if they had not allusion to some mysteries, or ceremonies, peculiar to the Tuscans.

The flight of wild geese everybody knows is extremely peculiar, the flocks always moving in some regular form, and very likely to have attracted the notice of augurs.

Thus, I am disposed to think this represents a flight of these birds as appearing on an observation of the augurs, and from the great antiquity of the vase itself.

These geese can have no reference to the story of the geese which saved the capitol of Rome when assailed by Brennus, the Gaul, an event which happened about 390 years before Christ, and of which Dr. Arnold, in his *History of Rome* (Vol. I. chap. xxiv.), gives a very full account ;—because this vase is believed to be of an earlier date.







## PLATES CIX.—CX.

## THE EVIL EYE.

This vase, an amphora, has three figures upon it, a sphinx, winged and walking; a lion, standing with his tail erect; and a pegasus cantering, separated from each other by a vine twig. On the shoulder of the vase, the "Evil Eye" is repeated four times. What connection this can have with the main subject, I cannot tell. As to the eye itself, it is usually considered to be a spell, having a malignant and injurious influence on human life and actions, and is found on many others. On a vase, engraved in Millingen's "Ancient Unedited Monuments," Plate XIX., is a figure of a warrior, whom he suggests may be Theseus; on the lower part of the shield which he carries, this evil eye is represented.

There seems to be one also on the shield of a warrior, in Plate XLIX. of Millingen's "Peintures des Vases Grecs;" and see also a "Treatise on the Superstition of the Evil Eye" in the *Archæologio*, Vol. XIX. p. 70, by M. Millingen himself.

It was a superstition amongst the Romans and Greeks to believe that certain persons could injure others by looking at them; this was called "Fascinum," or "fascinatio," *fascination* or *enchantment*, and was supposed to injure children and even

cattle; of which Virgil makes Menalcas, one of his shepherds, complain.

“Nescio, quis teneros oculus mihi fascinat agnos.”

*Ec.* iii. 103.

The Chinese have to this day a great horror of the evil eye; and, even amongst our own peasantry, there are those who still believe that certain snakes can fascinate birds by looking at them; so that they are thus rendered incapable of quitting the spot where they may be at the time, and thence become an easy prey to their destroyer.

This supposed power of injury, by the eye, was not confined to serpents only;—the opinions formerly entertained of the properties of the toad were eminently absurd. People fancied “it was highly poisonous, and this not only from its bite; its breath and *even its glance* were fraught with mischief, or death.”—*Bell's British Reptiles*, 112.

This absurd fear still obtains credit amongst the Jews now living at Jerusalem, for Mr. Curzon, in his “Visit to the Monasteries in the Levant,” in 1833, 1834, when noticing the rich display of ornaments made by the Spanish Jews there, says of one of them whom he visited, “The Rabbi's little son was so covered with charms in gold cases *to keep off the evil eye*, that he jingled like a chime of bells when he walked along.”—P. 189.

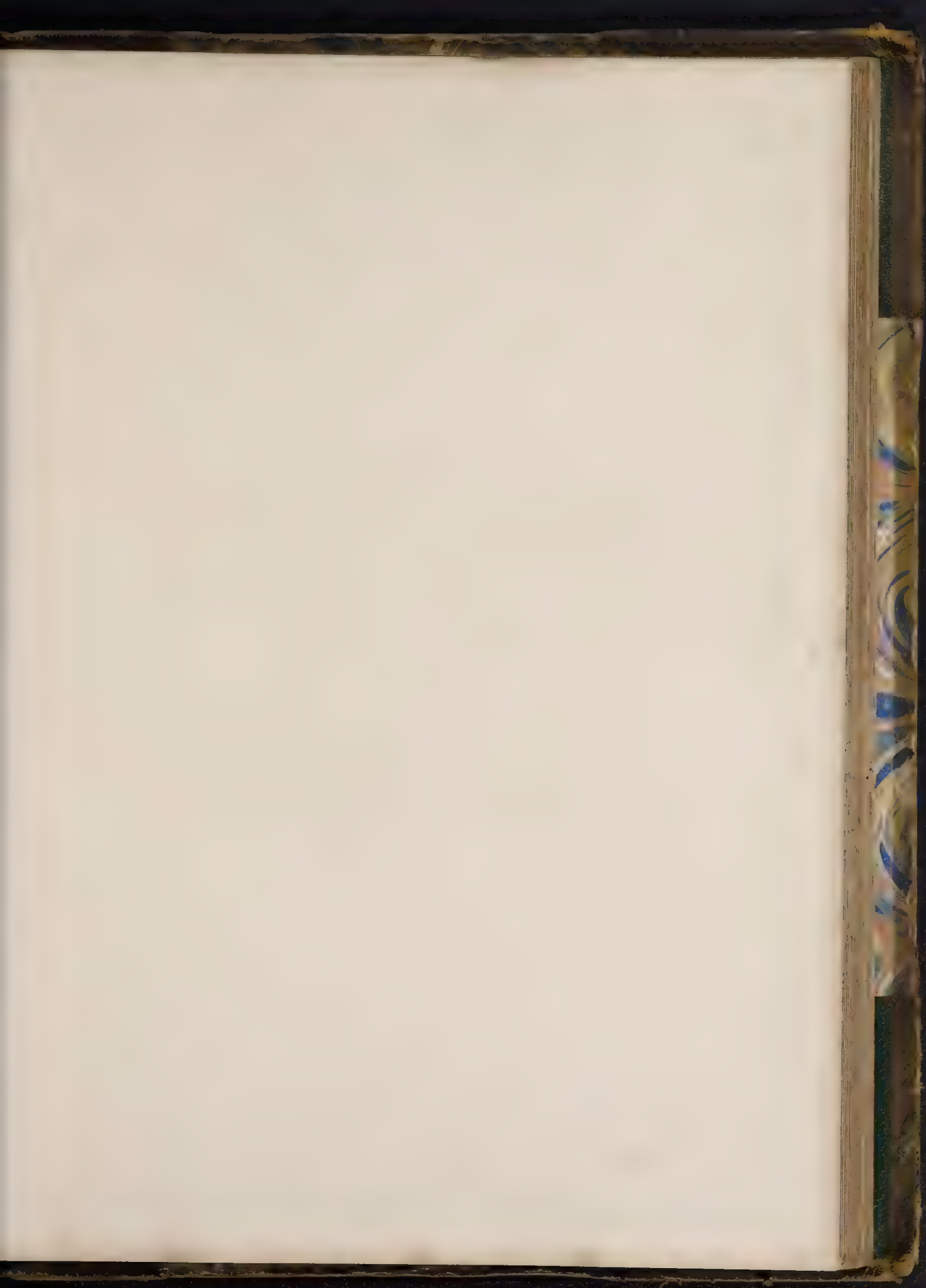
But it seems that this eye is not in every instance taken to be as injurious or “evil.” Mr. Dennis says (Vol. II. p. 182), “The deity illustrated by a woodcut at the head of his Chapter XLI,

has an eye in either wing, a symbol, it may be, of all-searching power, added to that of ubiquitous energy."

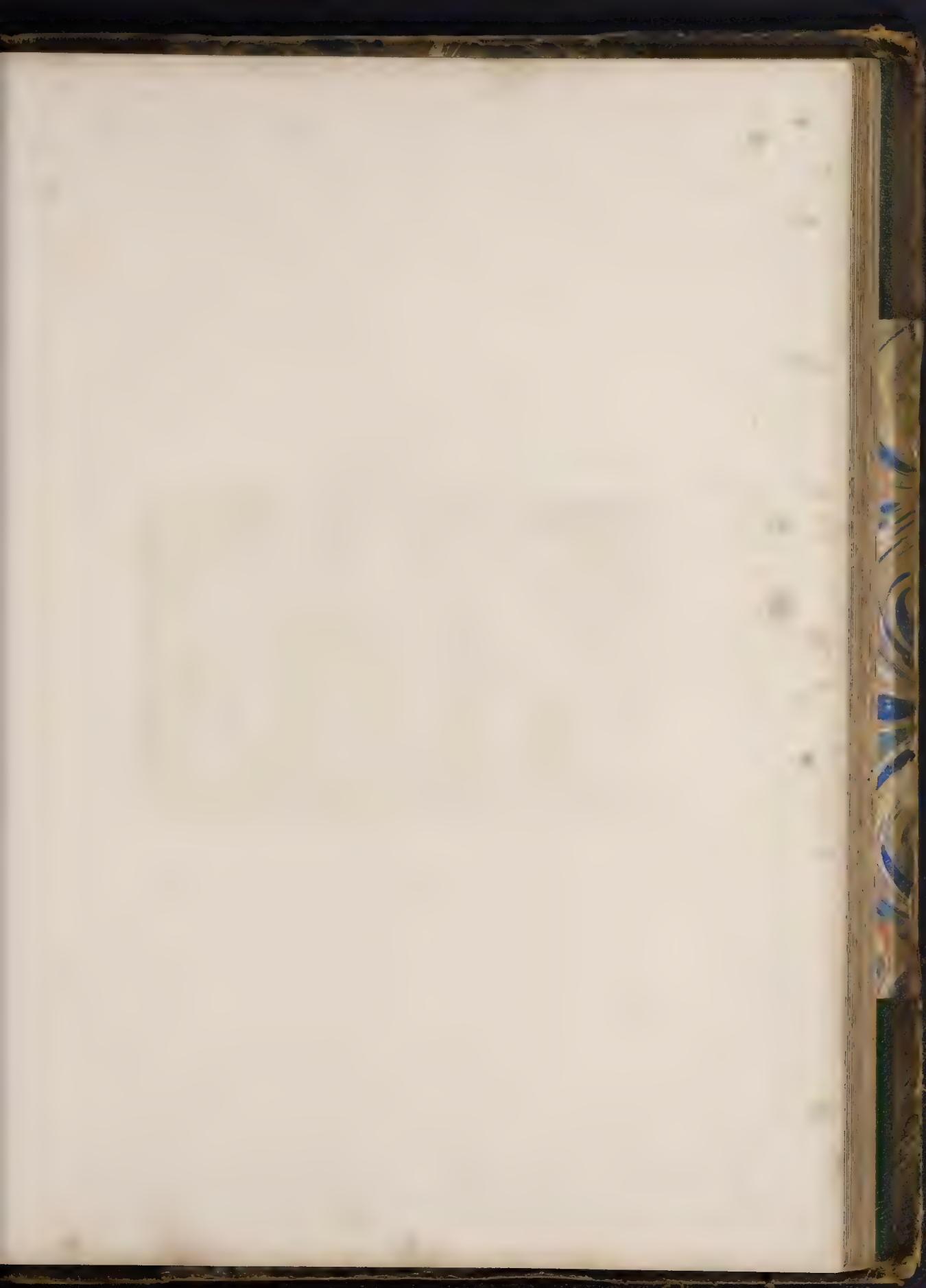
To this he adds a note (9), giving several instances where the eye is not considered as hurtful; for instance by Micali, as symbol of celerity and foresight; Inghirami, of circumspection, and other attributes, as represented on several vases enumerated in that note.













## PLATES CXI.—CXII.

## BACCHANTE WITH A BUNCH OF GRAPES.

On this vase, an œnochoe, are three figures, two Bacchantes, and a winged genius.

As to the Bacchantes, according to M. Noel, they were women who celebrated the mysteries of Bacchus; and the first who were so called were the women who followed Bacchus in his conquest of India; carrying in their hands a thyrsis, or a short lance, covered with ivy or vine leaves.

A thyrsis of this sort is in the right hand of the principal figure, who holds in the other hand a bunch of grapes; the female on her right hand is an attendant, and seems leading her mistress on to join in some bacchic dance or jovial ceremony connected with the rites of the bacchanalians. On a vase engraved (Pl. XLV.) in M. Millingen's "Vases Grecs," there is a square object, exactly like that represented in this vase, immediately over the right hand of the attendant, and which he considers is a window. For, after having discussed the subject on *his* vase, he says (p. 69), "On aperçoit encore une fenêtre, indice que la scène se passe près d'une habitation;" so it may be here.

The third figure is a winged genius, with his left hand resting



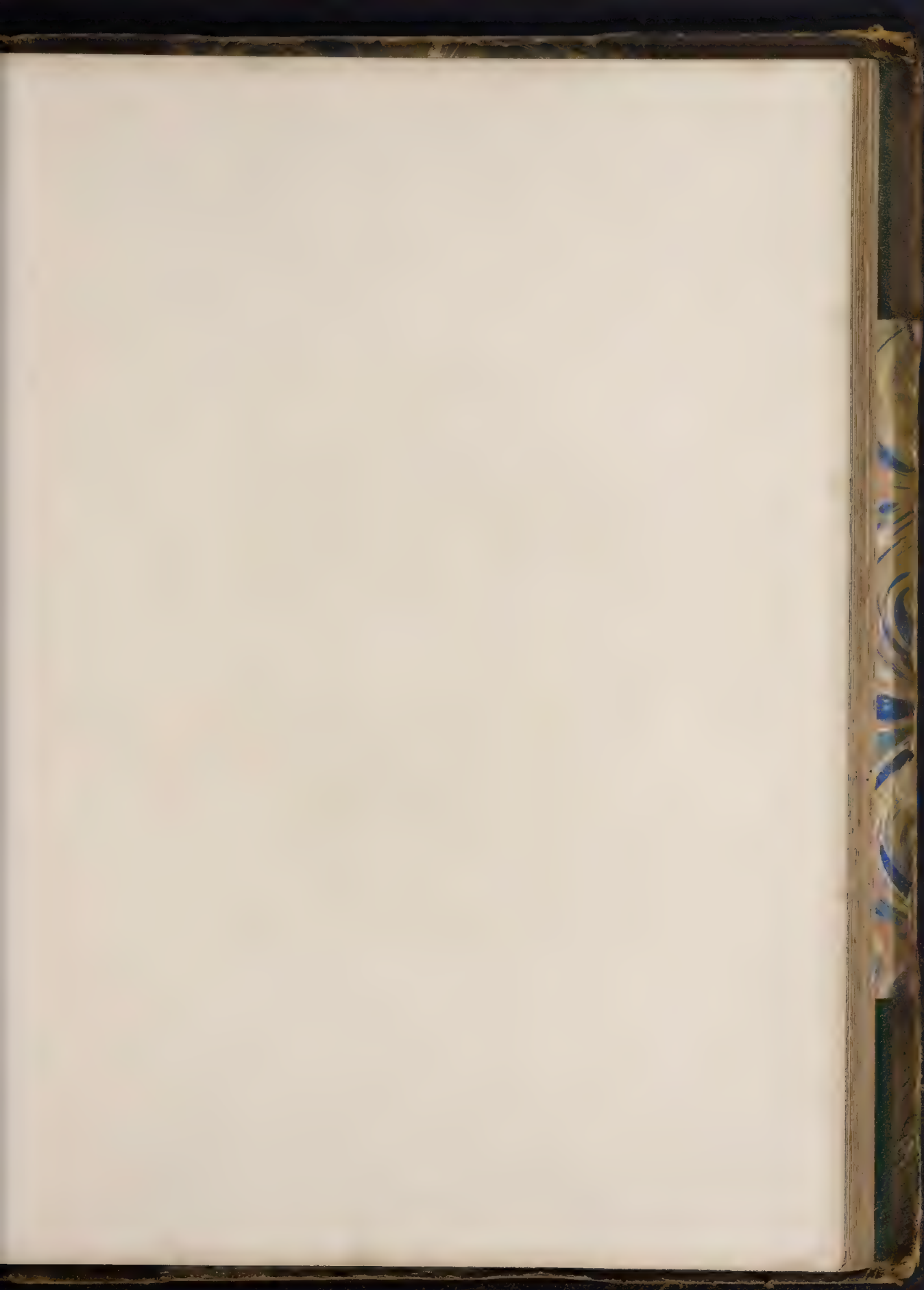
on an altar. The scene may, indeed, be supposed to pass in the inside of a mansion, or temple, for he is presenting the bacchante, or possibly priestess of Bacchus, with fruit, in a bowl or patera.

The genius himself has an amulet on his right arm, a band of pearls on the left thigh, and sandals tied on his feet.

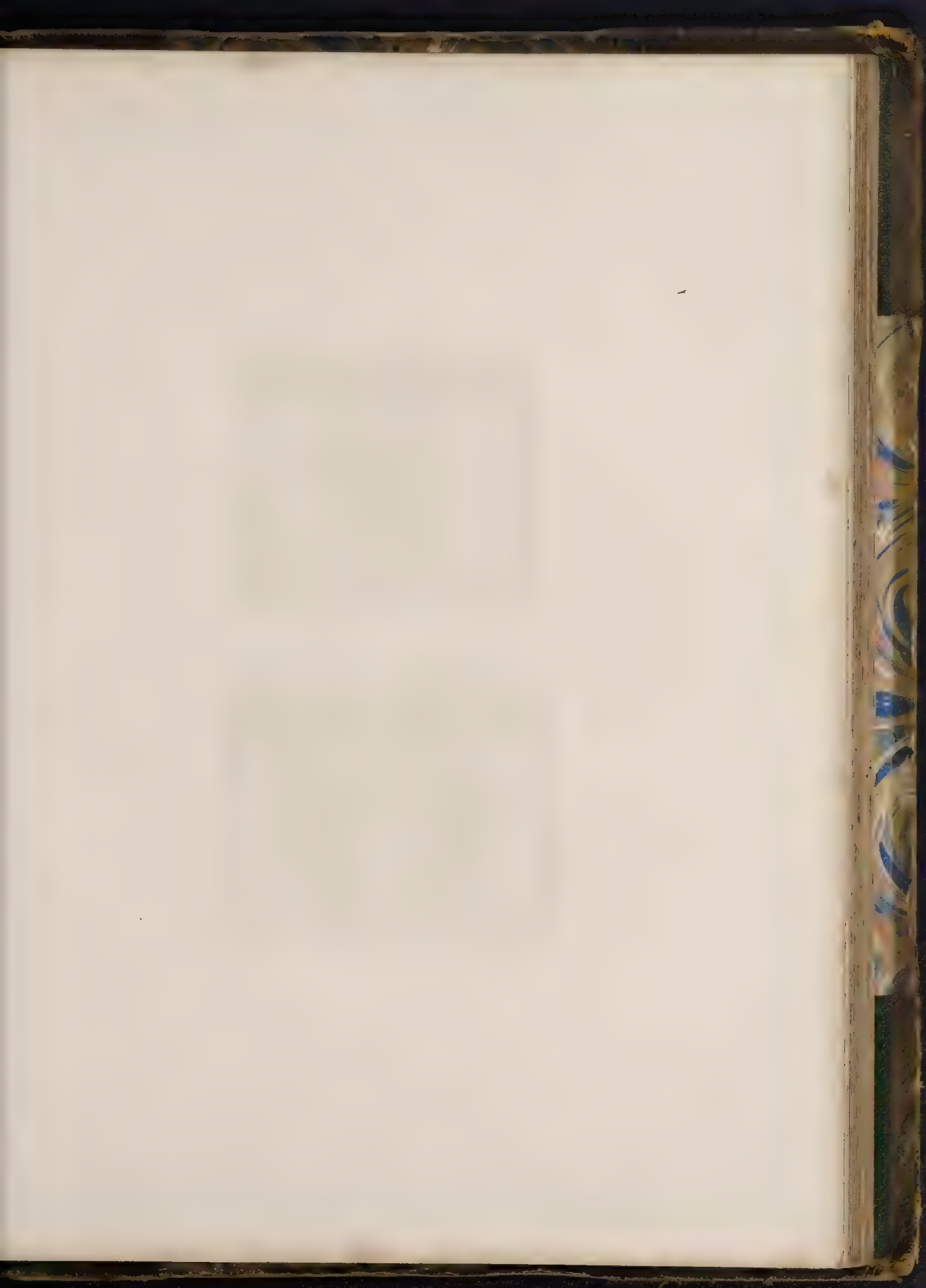
In Mr. Kirk's "Outline of some of Sir William Hamilton's Vases" (London, 1804, Pl. 2) is a female represented with wings, in the act of flying, with an amulet on her left arm, and bands of pearls on her left thigh; she also is carrying a bowl, or patera, and a mirror. The account given of Hamilton's figure is as follows:—

"There cannot, therefore, be any doubt that this figure is intended to represent one of the genii belonging to Apollo; and *the string of pearls round his thigh* denotes this to be a genius that presides over augury."

The only attribute here, which strictly applies to the figure before us, is the wreath, or string of pearls, on the thigh; but the author makes sad confusion as to the sex of his "genius;" *she* (evidently a woman) has also pearls on the calf of the left leg. This sort of genius might as well attend on Bacchus as Apollo; especially as the whole character of these beings was a matter of imagination and fancy.











## PLATES CXIII.—CXIV.

## MERCURY.

This vase, a celebe, was brought from Naples by a relation of mine, about the year 1799 or 1801. It is in good preservation, though not brilliant; the handles are formed by upright columns; and it shows both modes of painting; viz., black upon a pink ground, and pink upon a black ground. I have given the subject on each side, and, in order to make out the several actions, I shall first notice the suggestions of my friend, Mr. Christie, on a Sicilian vase in the possession of Mr. Hope, in his "Disquisition on Greek Vases;" which he says "exhibits a female representative of the Deity, or Mind, ascending a quadriga, preceded by Camillus, or Mercury, *and accompanied by a male and female figure*; the former with the hand open, and extended in an argumentative attitude; the latter (the female), *with the arm uplifted, and the fingers bent inward*, as if persuading or inviting her companion. These figures I conceive to be the  $\Delta\acute{o}\gamma\omicron\varsigma$  and  $\Pi\epsilon\iota\theta\acute{\omega}$ , or Argument and Persuasion, which powers are here personated under the different sexes."—P. 69. Such is his explanation of Mr. Hope's vase.

In the same work, Christie has given us an engraving of a vase (p. 87, et seq.), where a youth is in the act of pleading, with the word  $\pi\epsilon\iota\theta\acute{\omega}$  inscribed near him; the figure appears to be female rather than male; and is stretching forth her hand as expressive of speaking, and addressing another female.

This Πειθῶ was a goddess, and noticed by M. Noel as Pitho—  
 “Nom Grec de la persuasion. Cette Déesse était regardée  
 comme la fille de Venus,” &c.

Πειθῶ, Peitho, Persuasion, as a goddess, was the handmaid of  
 Aphrodité, and it seems had a temple at Corinth.—Liddell's  
 Greek and English Dictionary.

“Camillus, or Cadmillus,” says M. Noel, “nom de Mercure  
 considéré comme divinité d'un ordre inférieur.”

These several authorities, and the reference of Christie to the  
 vase of Mr. Hope, have induced me to think they furnish an  
 explanation of both the pictures on the vase before us: first,

The compartment containing the two figures represents Πειθῶ  
 addressing the man, with energy and emphasis, on some interesting  
 subject, to whom he is attending with great devotion; resting his  
 hand on his staff, and evidently saying, as Addison might have it:  
 “Πειθῶ, thou reasonest well; it must be so.”!!!—The extension  
 of his finger indicates this. Logos, in this inactive personification,  
 may represent philosophy. Christie, in the book before quoted  
 (p. 68), translates *πειθοῖ καὶ λόγῳ* “by persuasion and reason.” The  
 three persons in the larger compartment are Πειθῶ and Δόγος,  
 again, with Camillus; his hat hanging on his back, and receiving  
 refreshments from the goddess, before he sets out to carry her  
 commands into execution, and teach the world eloquence, the  
 sciences, and arts of all kinds.

Here ΔΟΓΟΣ stands looking on, his hand closed round his staff,  
 observing what passes between the goddess and her messenger,  
 listening in silence.

Such is the best interpretation I can suggest on this very beautiful and interesting relic.

Horace addresses Mercury, as the messenger of the Gods, and sent forth for the very same purpose :

Mercuri, facunde nepos Atlantis,  
 Qui feros cultus hominum recentum  
 Voce formâsti catus, et decoræ  
                                   More palæstræ :  
 Te canam, magni Jovis et Deorum  
 Nuntium . . . .

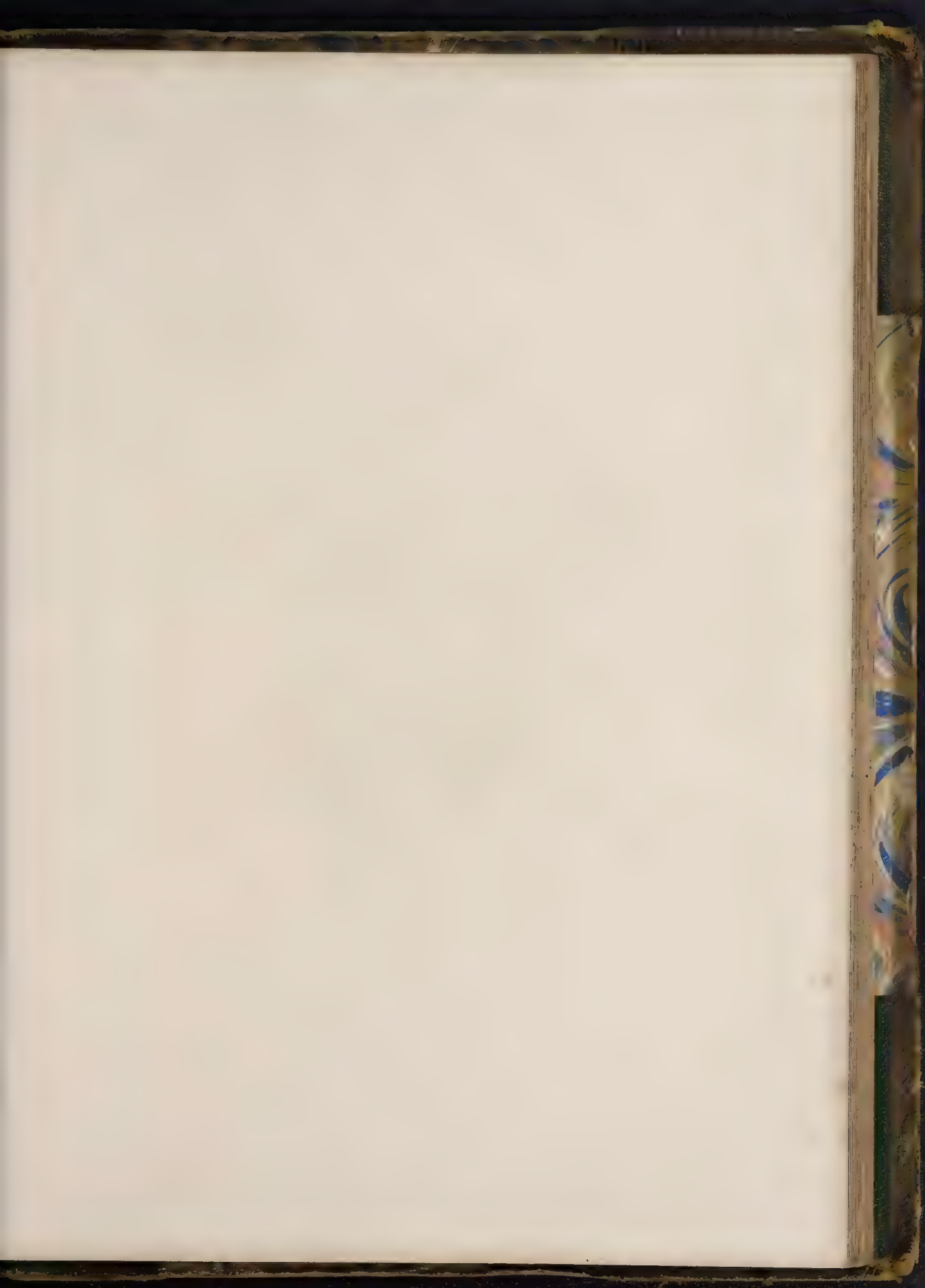
HOR. *Od.* I. 10.

And as having actually carried out the directions, and executed the commission which Pitho is here represented as giving.

In Dr. Smith's "Dictionary of Grecian and Roman Biography and Mythology" we find a very elaborate account of Mercury under the name of Hermes, and of his very multifarious employments, as well as of his attributes. "The principal attributes," says he, "of Hermes are, first, a travelling hat, with a broad brim, which, *in later times*, was adorned with two little wings." The second, the staff, "according to the Homeric hymn and Apollodorus he received it from Apollo; and it appears we must distinguish two staves, which were afterwards united into one: first, the ordinary herald's staff, and secondly, a magic staff, such as other divinities also possessed."

With these two passages the drawing on this vase perfectly agrees. The broad-brimmed hat, without wings, and the double staff.

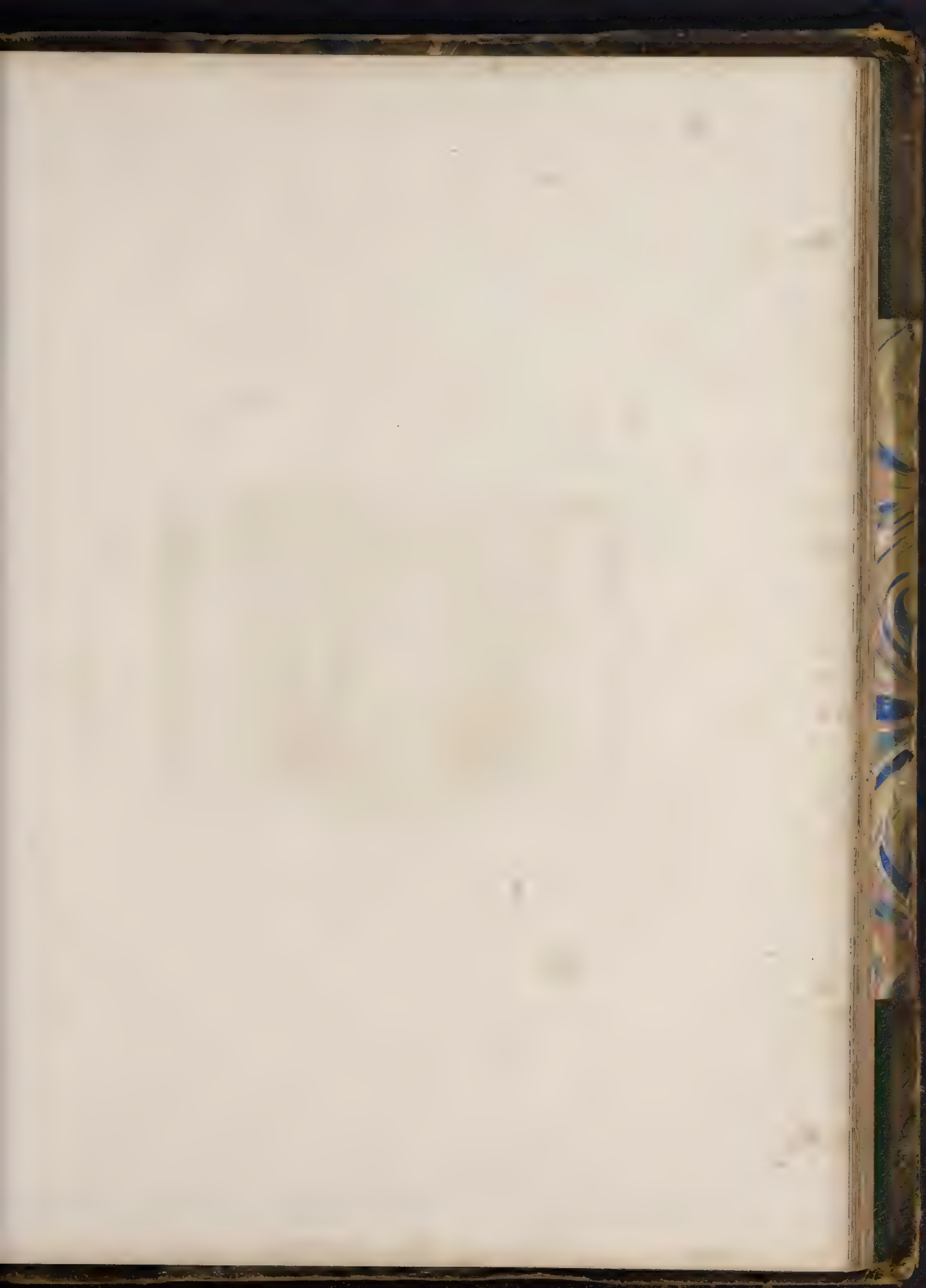






Pl CXV







## PLATES CXV.—CXVI.

## PENELOPE.

This vase was one of the earliest admitted into the collection, and I believe formed part of it as long ago as 1760, or thereabouts. It is in form a calpis, having three handles, and from Nola, with the usual bright polish. The scene represented is a lady dressing; and, upon the authority of Dr. Adam, in the following passage, viz., "When riches and luxury increased, dress became with many the chief object of attention; hence a woman's toilette and ornaments were called *MUNDUS MULIEBRIS*—her world."—*Roman Antiquities*, p. 368. We may so consider it.

It is quite obvious that these three personages are—a lady at her toilette, attended by her two lady's-maids, or waiting-women. She herself has a looking-glass in her hand, which at that time was a piece of polished metal; several of which are now in the museums of individuals.

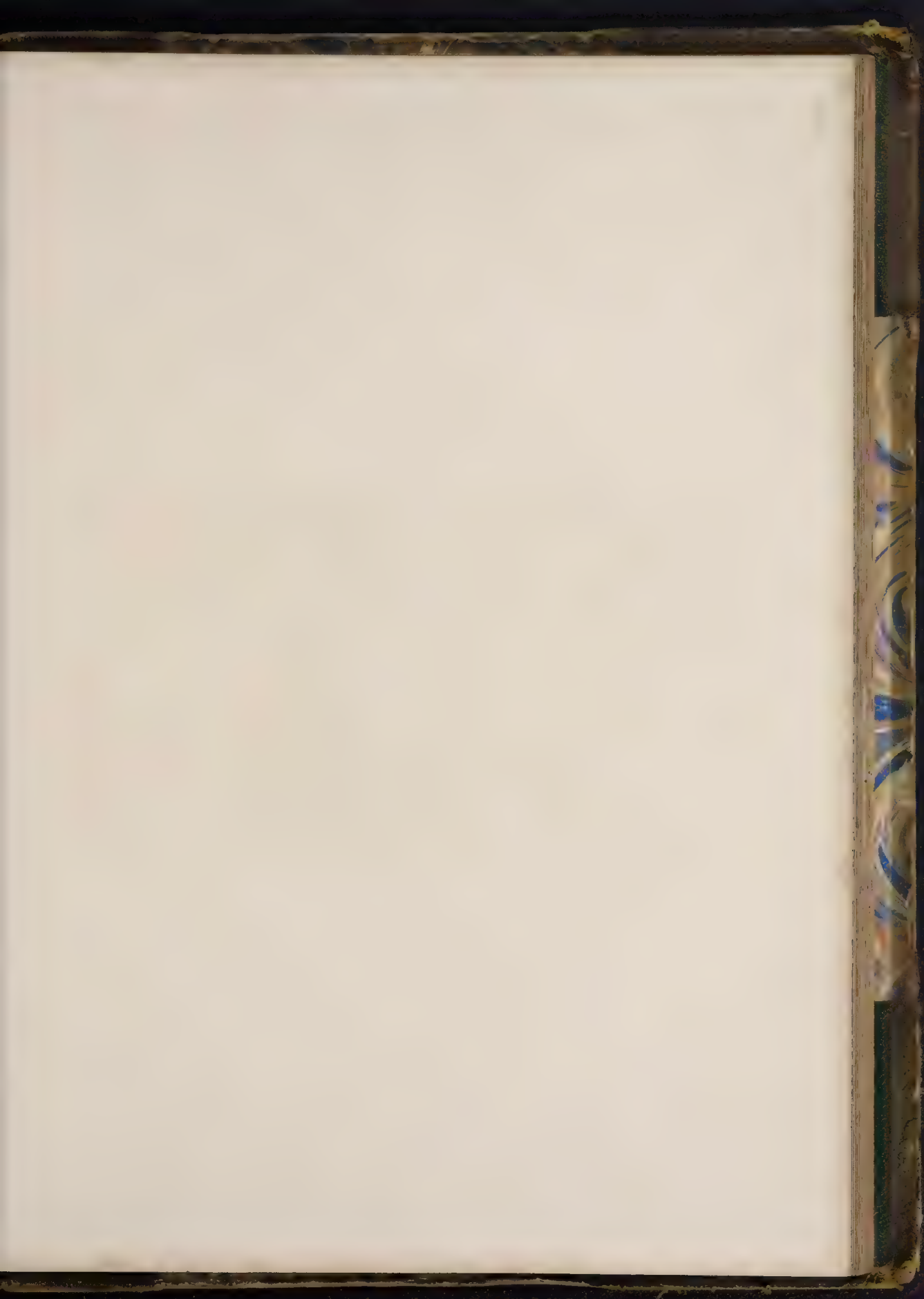
The dress she has on seems to be the "tunica," such as the woman is represented to have on in Dr. Smith's Dictionary: verbo *Peplum*. The wooden cut there is from one of Sir W. Hamilton's vases. The lady, the subject of our present attention, has also an outer garment called the *palla* (see Dr. Adam, p. 358); and which she is about to put on; and the girdle or "zona," which one of her attendants is holding, while she is giving orders to the other. That this girdle was so worn is stated by Dr. Adam

(p. 363) thus: "The tunic was worn by women as well as men, but that of the former always came down to their feet and covered their arms. They also used girdles both before and after marriage."

The chair is here a very conspicuous object, and has furnished a pattern for modern drawing-rooms.

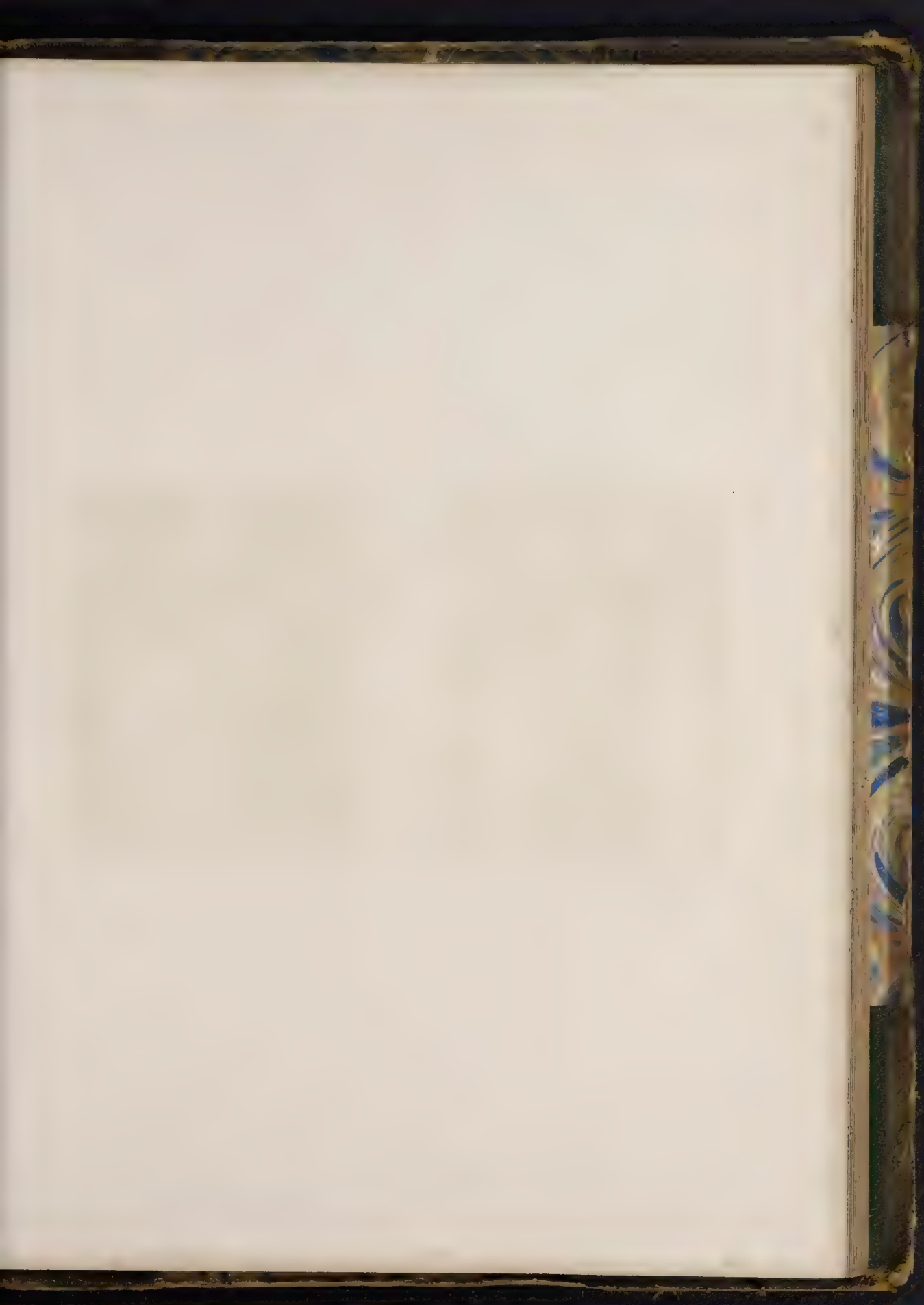
In Mr. Kirk's "Outlines of the Hamilton Vases" (Pl. XIII.) are three female figures; one, sitting in a chair, precisely like the one before us, the figure behind the sitting lady holds the same sort of mirror, and the other has an article of dress. This is said to represent Penelope dressing, *as is shown by the fillet.*

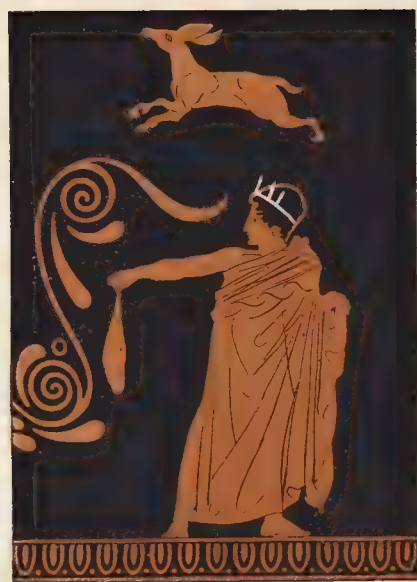




Pl. CXVII.







## PLATES CXVII.—CXVIII.

## THE LION AND STAG.

This exquisite little amphora, of the Nola class, was bought for me at Florence by the elder Lasinio, on commission.

On one side of the vase is the figure of a priest, with the mappa, or napkin, in his hand, and over him on the neck of the vase is a stag galloping; it has the highest polish of Nola manufacture.

The mappa was a cloth or napkin, which was held by the magistrate who presided at the games, and by dropping it gave the signal for starting or commencing. Fasciote quoting Suetonius, Cicero, and others, says, it was a "white cloth, which the magistrate, who presided at the public games, used to drop as a signal for beginning the chariot races."—Suetonius in *Ner.*, c. 22.

The stag may be taken as the emblem of swiftness, and bears some distant allusion to the race.

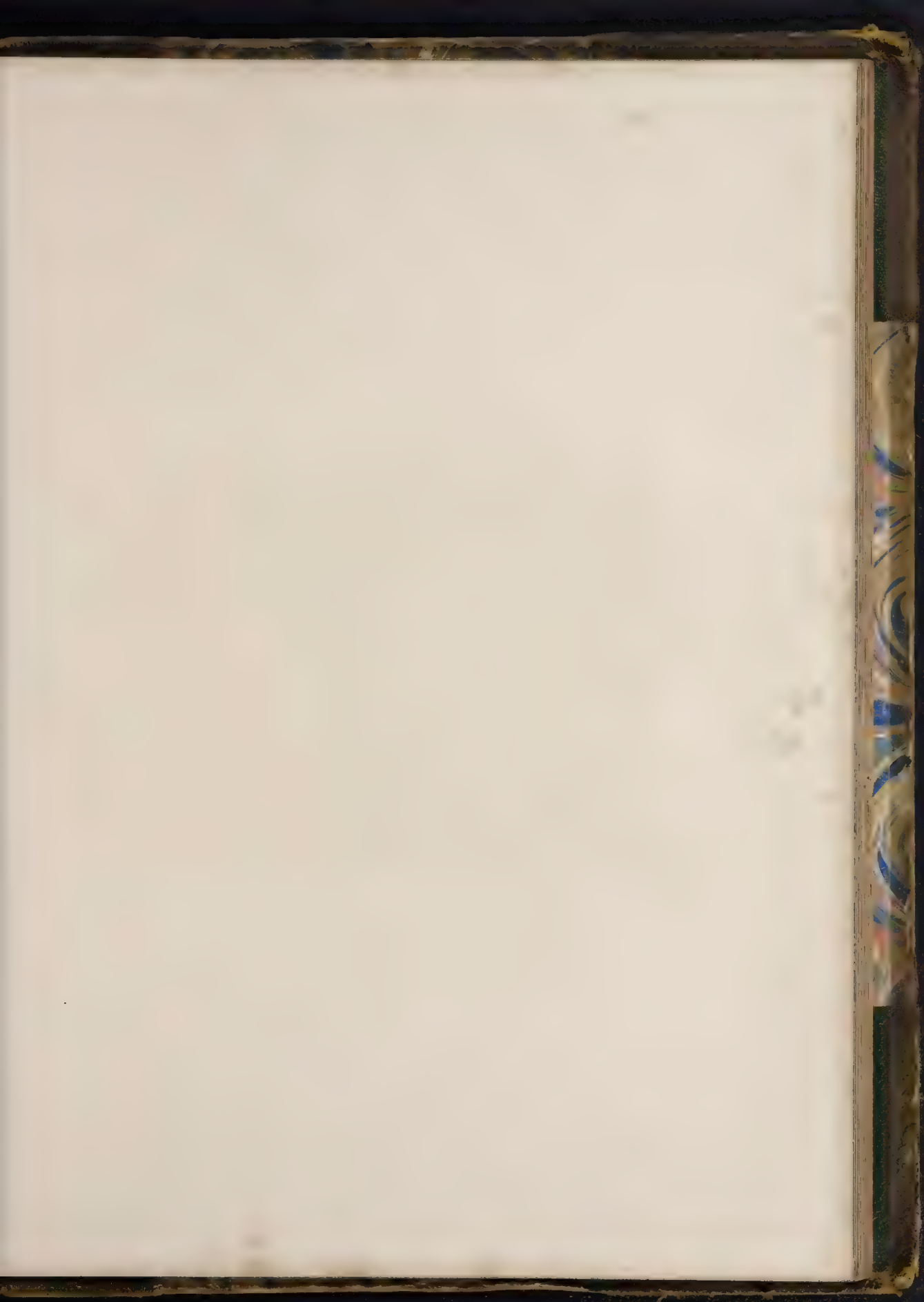
As to stags, I find M. Noel says, "*Cerf, symbole d'une longue vie. Sur les anciennes médailles—le cerf est le type d'Ephèse et des autres villes où Diane était spécialement honorée.*"

I do not find anything upon this vase which indicates a reference to Diana.

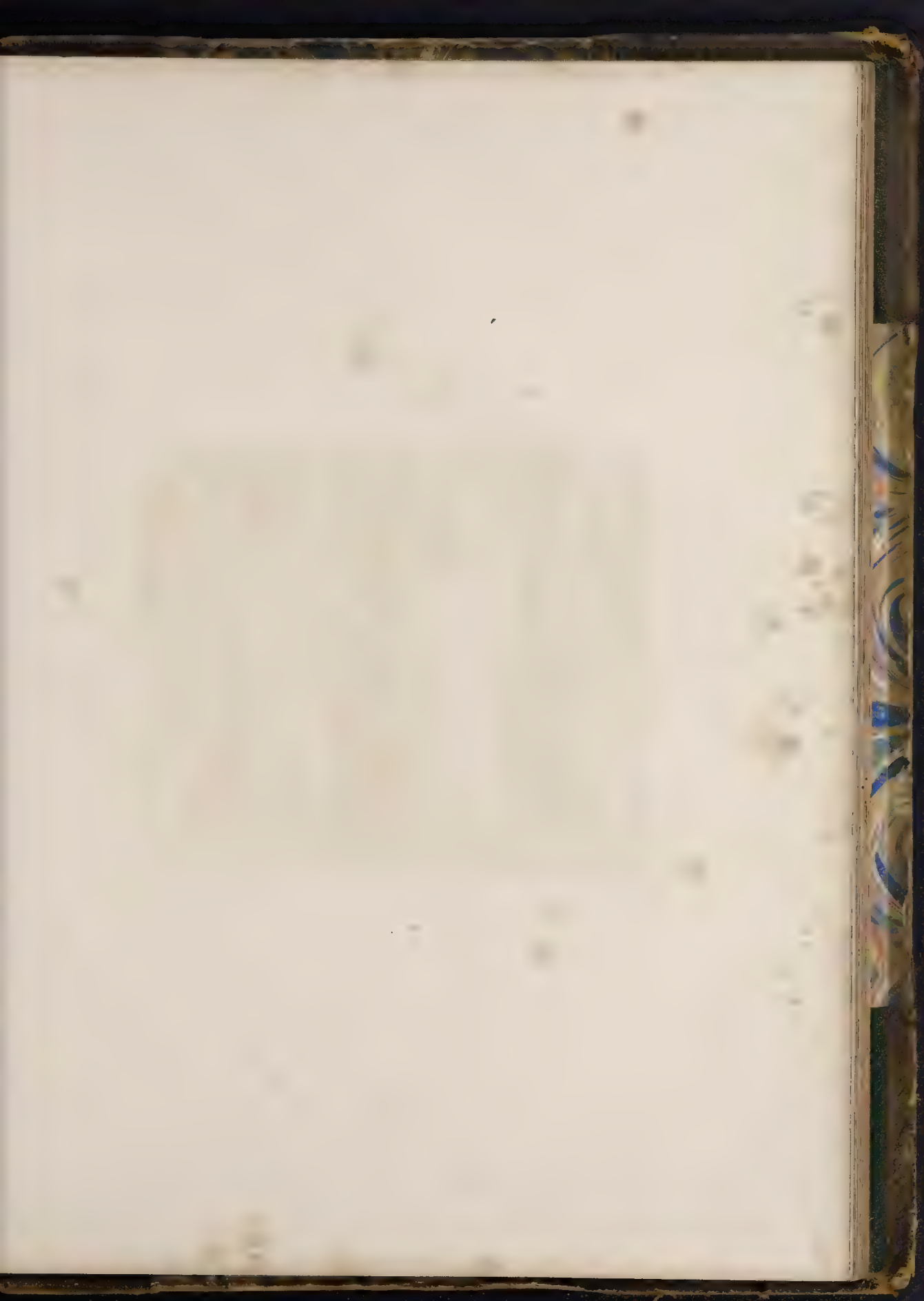
On the other side are the two figures so often repeated, and which, as relates to Plates CXIII. and CXIV., are called *Λόγος* and *Πειθώ*; but what relation they can have with the lion, which is above them on this vase, I cannot tell.















## PLATES CXIX.—CXX.

## PRIESTS OF BACCHUS.

This vase, or oxybaphon, one of the Basilicata class, in the first Plate (CXIX.), represents two figures draped, wearing a long garment folded close round them, the same in each, ornamented with a spotted border, having a laurel crown, and a staff in his hand; one has a sprig of some plant, probably a vine, and thus denote that they are priests of Bacchus. There is in Millingen's "*Peinture des Vases Grecs*," page 9, a long note (4) on the subject of dresses, such as these before us; closed and without sleeves; which, amongst them these are, I am not able to decide; but it is evident that they are alike in these two figures, and therefore I may suggest that it is the characteristic dress of a class.

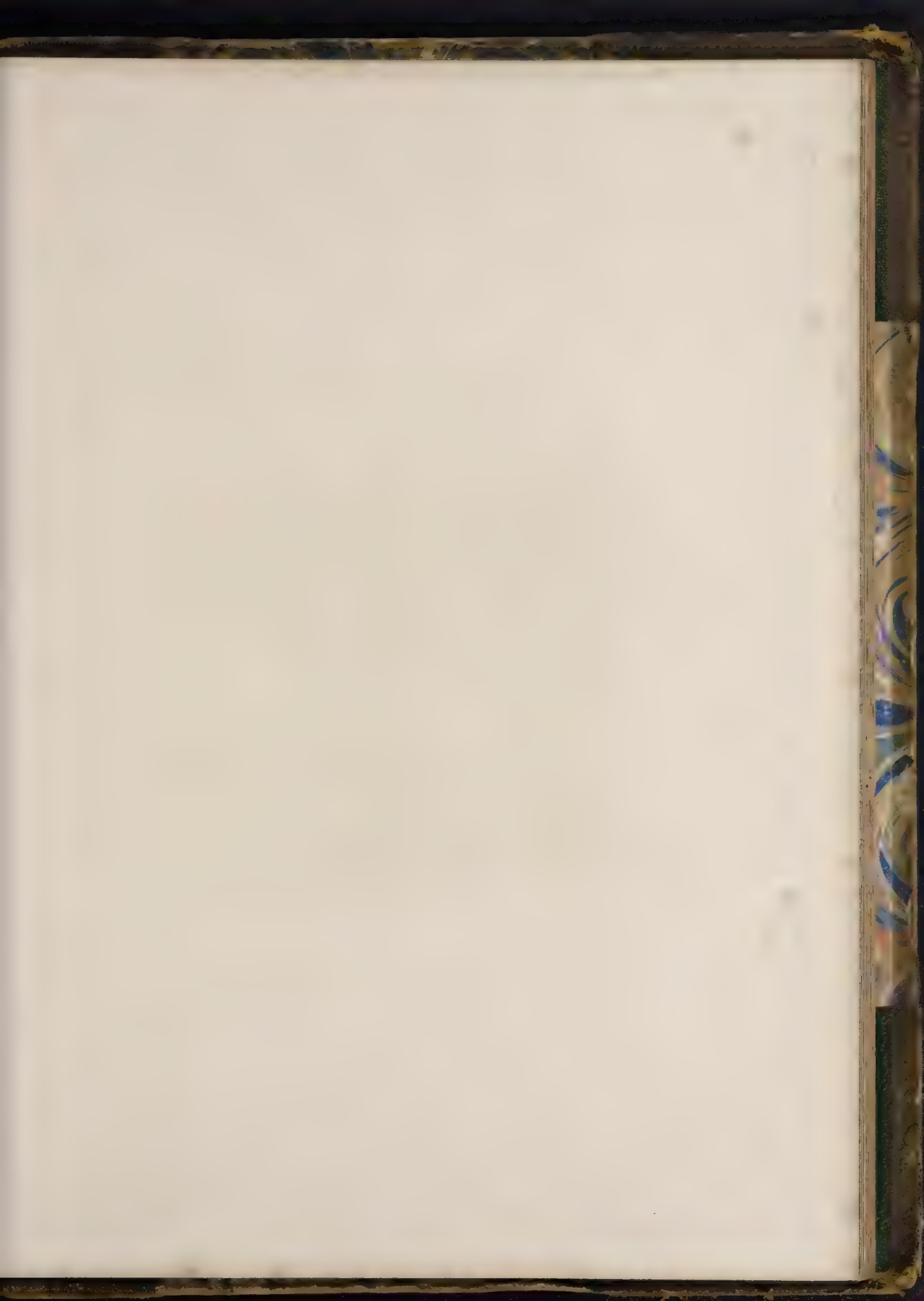
On the other side of the vase is a figure of the young Bacchus with his thyrsis, a belt of pearls over his left shoulder, and a bracelet on his right arm. A faun is attending him with a wreath in one hand, and a thyrsis in the other; the thyrsis in both cases has the well-known ribbon hanging from it.

The faun has a belt of pearls over his right shoulder, and a wreath of pearls on his left thigh. They have sandals on.

M. Millingen has two plates, Plate VII., explained in page 18, and Plate XXI., in each of which is a figure, having a "bande-

lette," as he calls it, on the left thigh, and a belt across the body, and in both instances he calls him Bacchus.

The sea-wave border runs all round the vase under the pictures ; and there is a very handsome honeysuckle under each handle.











## PLATES CXXI.—CXXII.

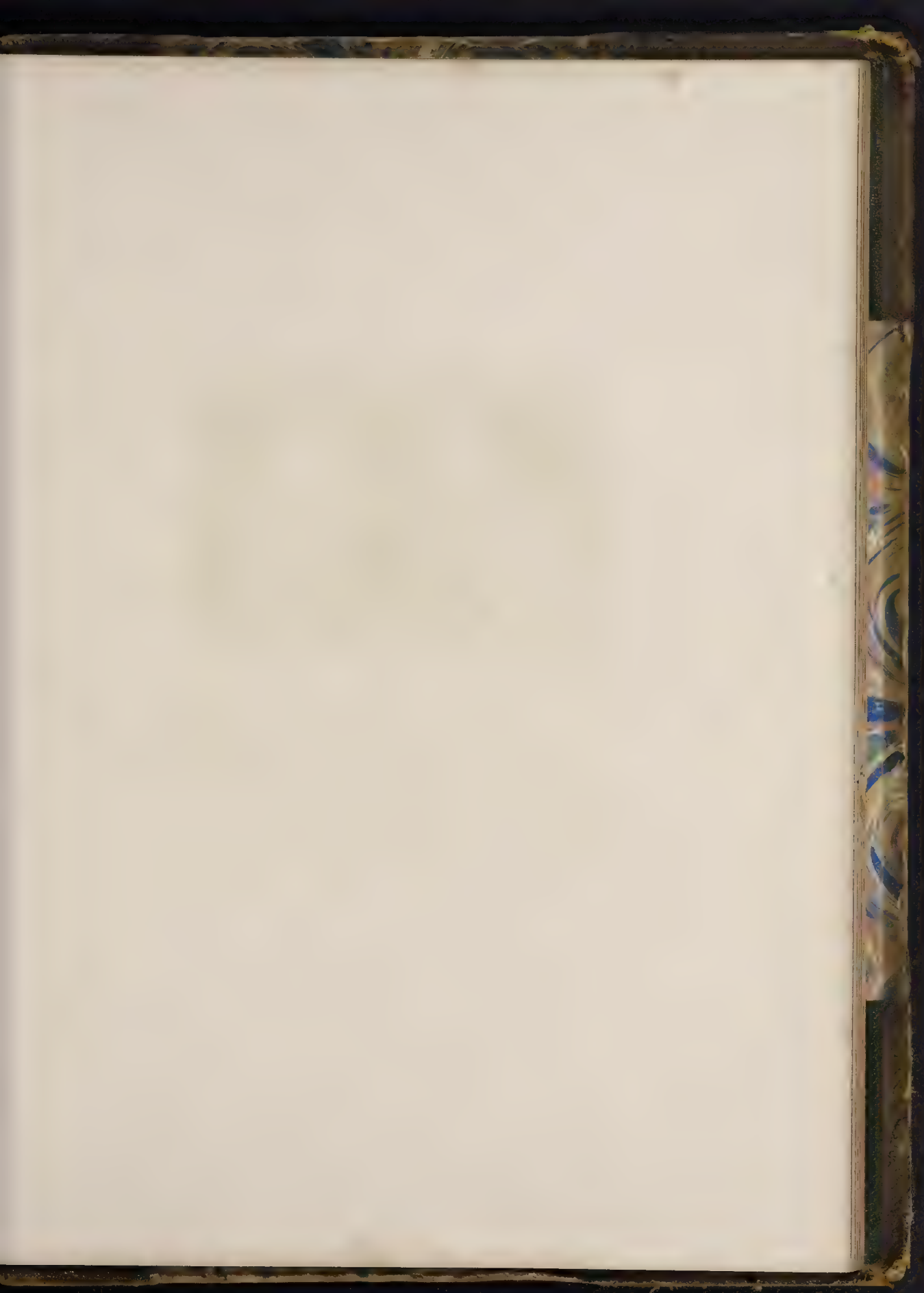
## CYPPUS.

This vase is, like the former, of the form called by Mr. Dennis oxybaphon; very common, perhaps the commonest form of all, amongst vases of the Basilicata class. It is very elegant in its outline, and well calculated to display the subjects which are exhibited upon them. On the principal front of this specimen is the usual scene, a faun attending upon a nymph. Here he is offering her fruits and refreshments in a patera, in his left hand. The thing which he has in his right hand I, for some time, imagined to be a basket; having seen myself baskets of that form used by the peasants in Italy. But, on looking over the engravings from vases in M. Millingen's great book, I find he always calls them vases, Plate XVI., where it occurs twice. We may therefore presume that here it is a vessel of wine, for the use of himself and his companion. The square figure, called a window, is here found over the shoulder of the faun; what the circle with dots may mean I have not discovered. The female has on her head a cap decorated with pearls, and a necklace of the same; her garment is the close vestment without sleeves, and she has a double bracelet on the right arm; her countenance is full of the expression of modesty and dignity. On the other side of the

vase are two persons; one, a male, has the pedum, or staff of a traveller, and a female is addressing him with energy; between the two is a cyppus and a flower, or, as some have it, a cake used in sacrifice.

From these objects, I am not disposed to call these *Λόγος* and *Πειθώ*, as they might have been had they not been here, for the two figures themselves have a strong resemblance to the two in our former Plate, CXIV.

The lower part of the vase has the square scroll-border.







## PLATE CXXIII.

## FAUNUS AND THE NYMPH.

This truly interesting vase, an aryballos, is of a decided Etruscan character; there are only two figures upon it, a faun and a nymph, both sitting, and in earnest conversation; the female figure is entirely human. The faun has long pointed ears, and the horse's tail; in all other respects, he has the human form also.

Of these imaginary personages, the fauns, M. Noel says they are "*Dieux Rustiques inconnus aux Grecs, fils ou descendants de Faunus, qui habitaient les campagnes et les forêts.*"

They were, however, known to the Etruscans, as Mr. Dennis found them at Tarquinii, and mentions one tomb particularly, where, he says, "Over the door is the usual pair of panthers, and in each angle of the pediment is a recumbent faun, with brute ears, and human legs, terminating in goat's hoofs."—Vol. I. 343.

The faun before us has the brute ears, but human feet; and this archaic vase of Etruria shows that they were known there. They were depicted with great variety of deformities. M. Noel shows this, and the difference between them and satyrs, thus: "*Les poètes leur donnent des cornes de chèvre, et de bouc; et la figure du bouc, de la ceinture en bas; mais des traits moins*

hideux, une figure plus gaie que celle des satyres, et moins de brutalité dans leurs amours."

Faunus and Sylvanus are sometimes supposed to be the same with Pan, who was said to be the inventor of the flute, and is usually distinguished from Faunus, by having in his hand the syrinx, or musical instrument of unequal reeds tied together, familiarly called Pan's pipes to this day.—See a woodcut of him in Dr. Smith's Dictionary: "Syrinx."

The faun is often represented as a man of great personal beauty, especially on vases of the Basilicata class; as may be seen on some of those in this work. Horace gives him a character for most persevering gallantry in one of his odes, addressing him thus:—

"Faune, nympharum fugientum amator,  
Per meos fines et aprica rura,  
Lenis incedas."

*Od. III. xviii.*

Rendered by Creech in the same spirit.

"Faunus that flying nymphs pursues,  
And courts as oft as they refuse."

The composition on this vase is extremely beautiful, and quite supports this notion, for we may read the scene as illustrative of his gallantry.

We may suppose that he has steadily pursued this young nymph (who for a time had flown from him and resisted his

solicitations); that at last they sit down, and she is with great energy and decorum remonstrating with him, and giving her reasons why she does not admit of his addresses.

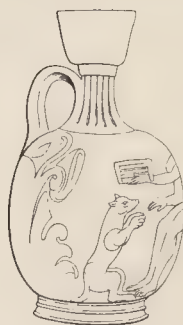
To this he is listening with most intense interest, with something of displeasure in his countenance; the attitude of both is admirable; no one can look at these two figures with any attention, but must see how anxious she is to impress her discourse upon him; his very hands, hanging down in listless nothingness, show the care with which he considers what she says. The whole will fall in with the interpretation I have suggested.

This *picture* has always excited my most ardent admiration. I have seldom seen anything parallel to it on these very early specimens.









## PLATE CXXIV.

## THE WOLF.

This aryballos is probably older than those which are usually called Basilicata; the human figure is winged, and holds a box in his left hand; and seems soothing, or coaxing, the animal before him with the other, as if he were going to feed it with something out of it.

The animal is clearly a wolf, sitting on his haunches, his fore paws in an attitude soliciting as it were to be fed; and the feet of the genius are pressing down the hinder paws of the animal, as it were to check his impatience. The genius is crowned with a wreath, and is sitting on a rock, indistinctly drawn, with the flower of a lotus near it.

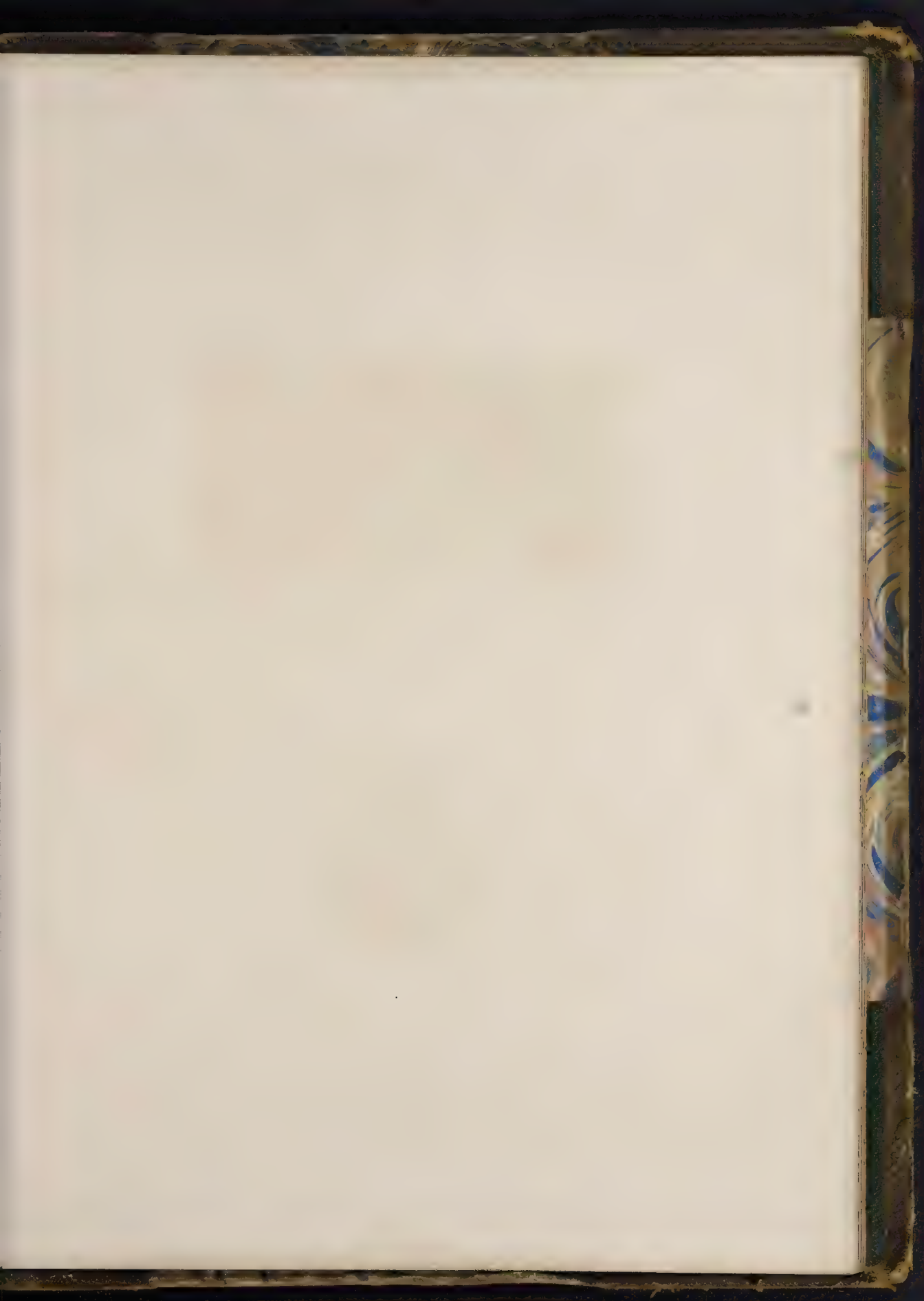
I cannot give a better interpretation to this group, than one which has been suggested to me by a very competent friend; namely—

That the whole is allegorical;—the wolf is the wolf of the Capitol, who brought up Romulus and Remus, and here represents the early state of Rome. She is soliciting and receiving encouragement and support from the hands of the genius of Victory, typical of the future conquests of the infant city, and its martial founder.

"Inde lupæ fulvo nutricis tegmine lætus  
Romulus excipiet gentem, et Mavortia condet  
Mœnia; Romanosque suo de nomine dicet."

VIRG. *Æn.* I. 280.

The vase itself is more like those of the early times, soon after the building of Rome, thus described by Virgil, in connection with the feeling of pride which Romulus had in his supposed origin. I should place the date of this specimen between 200 and 300 years anterior to the Christian era.







## PLATE CXXV.

## THE GOAT SACRIFICE.

From the position and action of the figures here introduced, it is evident that this is an early representation of the first origin of Tragedy; which was far from a sorrowful performance. Here we have a woman dancing, preceded by a faun playing on cymbals; the goat is here also, and an amphora near a rude altar burning. The very elaborate dissertation on the Greek Tragœdia, signed by R. W——n, in Dr. Smith's "Roman Antiquities," quite supports this interpretation of the subject above alluded to, especially in the following passages.

Having cited one opinion as to the origin of the word Tragedy, he says:—

"According to another opinion, indeed, the word Tragedy was first coined from the goat that was the prize of it; which prize was first constituted in Thespis's time,"—quoting Bentley, Phalaris, p. 249. But this derivation he does not seem entirely to adopt, though it certainly is not very forced, but rather obvious. However, in another passage, my conjectures receive rather more direct support, stating that the Tragœdia were invented at an early period. He observes that the dramatic tragedy "was a derivative, through many changes, of the old satyrical τραγῳδία, *i. e.* of songs sung with mimetic dancing by the goat-like satyrs; or, as others

would say, round the altar, on which lay the burnt sacrifice of a goat."

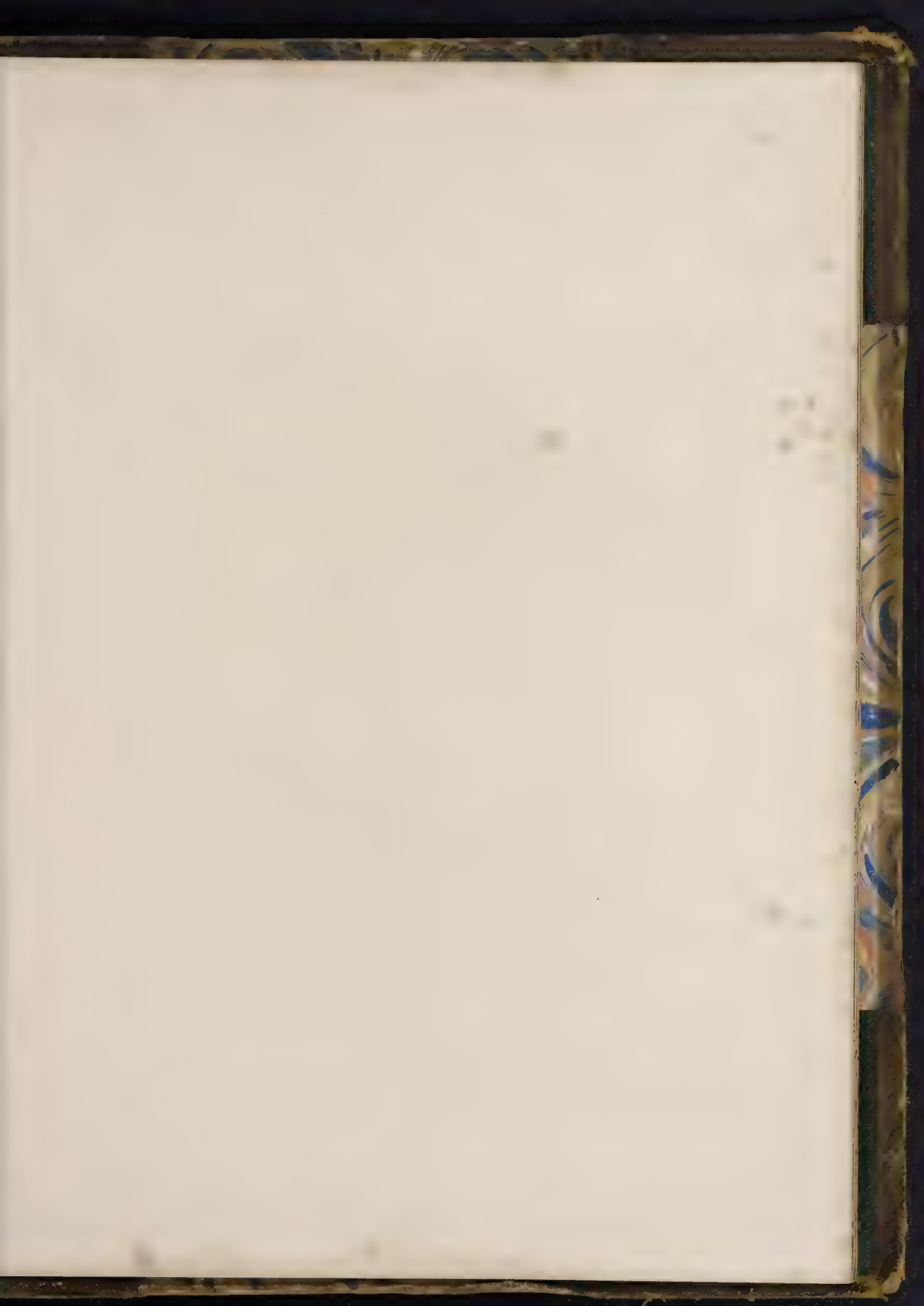
See also Dr. Smith, "Dyonisia," signed L. S., where we find: "The procession probably went to the Lenæon, where a goat (τράγος, hence the chorus, and tragedy, which arose out of it, were called τραγικός χορός and τραγωδία) was sacrificed, and a chorus, standing round the altar, sang a dithyrambic ode to the god."

Dr. Adams, "*Tragedy*:" the song sung at the time a goat was sacrificed; and therefore called the goat's song, τράγος and ὠδή.

Whichever way the learned in these matters may choose to differ, or agree, it is clear that this curious vase represents the sacrifice of a goat, and that in very early times.

This vase is as old as 400 years before Christ. In November 1826, I saw at Florence, in the gallery of the Uffize, a vase of the same uncommon brown colour, with bright yellow figures; in shape, an aryballos, but larger.

That is the only one, besides this, which I ever saw.





## PLATE CXXVI.

## A CRATER (VOLTERRA).

This vase is one of a peculiar class, purely local, and found only at Volterra, where I purchased it in October 1829.

"Nearly fifteen miles inland, and on the right bank of the same river, (viz. the Cœcina,) stood the ancient city of Volaterræ, now Volterra. Its Etruscan name, as it appears on numerous coins, was Velathir. Even if we had not the express authority of Dion. Hal. (III. 51) for assigning to Volterra a place amongst the twelve principal cities of ancient Etruria, the extent of its remains, its massive walls, vast sepulchral chambers, and numerous objects of Etruscan art, would alone suffice to show its antique splendour and importance, and claim for it that rank."—(Cramer's *Anc. Italy*, I. 184.)

M. Millin, in his "*Peintures de Vases Antiques*," says, in a note to page 24, this sort of vase is not peculiar to Volterra; but I am not satisfied what he means by this sort of vase.

The colour of these vases is not black but a blue, very much resembling the colour which is so common on out-of-doors works, and iron railing, called lead colour, and they have a good varnish upon them; several, indeed, as brilliant as those of Nola.

Mr. Dennis (Vol. II. pp. 203, 204) says: "Of the early styles of Etruscan pottery—the Egyptian and Archaic Greek—with



black figures on the yellow ground of the clay, Volterra yields no examples;" and again, "Yet there is an ancient ware of great beauty almost peculiar to Volterra. It is of black clay, sometimes plain, sometimes with figures in relief; but, in simple elegance of form, and brilliancy of varnish, it is not surpassed by any ancient pottery of any other site in Etruria."

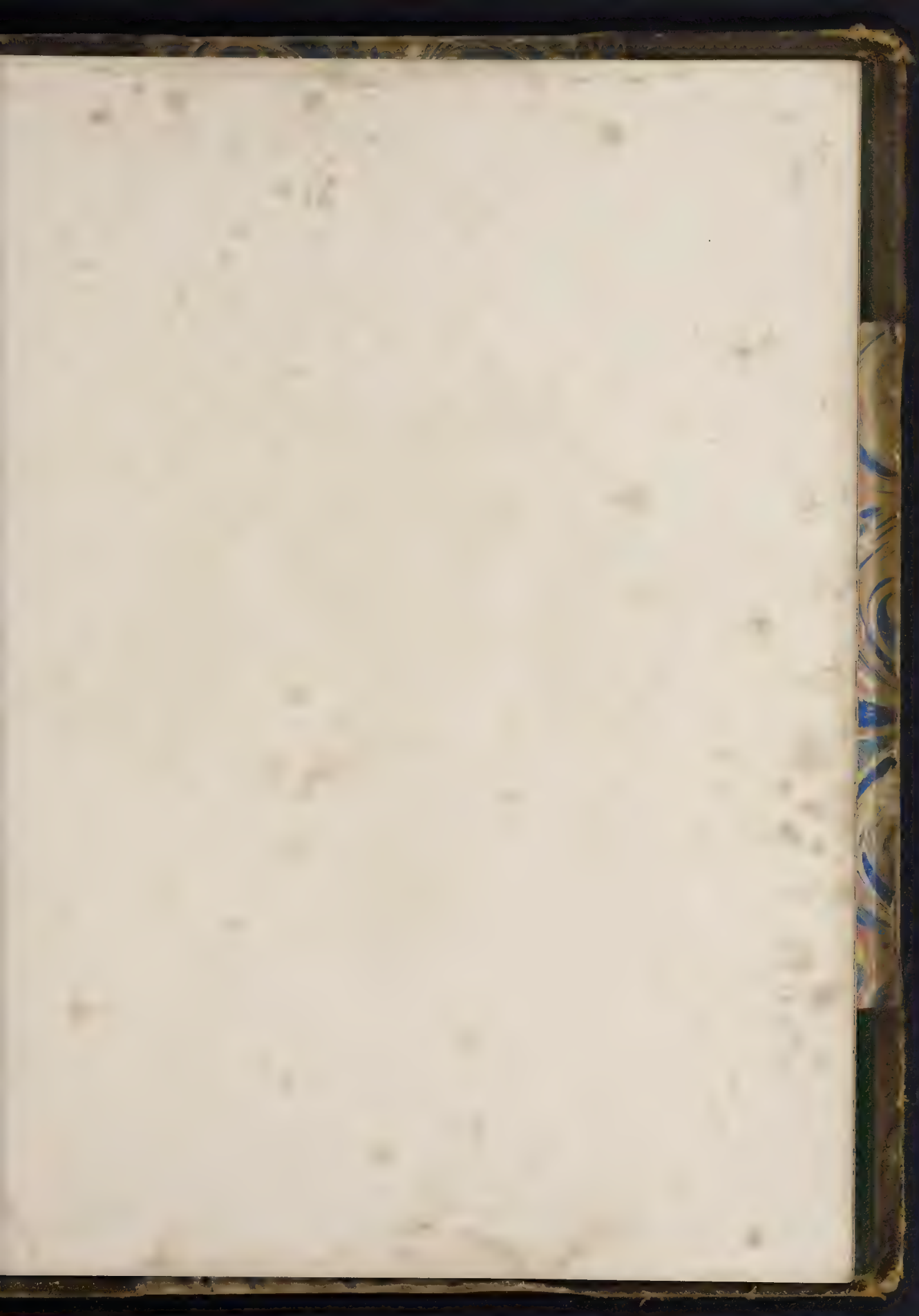
The vase before us, in shape, is exactly that which Mr. Dennis calls CRATER; the handles being placed upon a swelling line at the lower part of the cup. The colour is the blue-black or lead colour, has a good varnish, and round the body of the bell is a double row of small ivy leaves, and three fine lines are cut in the clay while soft. The outer edge of the lip is embossed with the egg-border—never found in the Basilicatas. The handles are turned inwards, and ribbed like the branch of a vine-twig, and a knob of clay left at the top of each.

These handles rise, at each point, out of a female head with long flowing hair, divided near the forehead and combed back.

The stem is grooved perpendicularly, and the foot, at its base, is bordered with small knobs. It had recently been found in a tomb when I got it.

There is a large collection of this class of vase at Florence, in the Grand Duke's Museum, and some with very beautiful embossments on them.

A handle is shown enlarged, below the vase, in the Plate.





## PLATE CXXVII.

## AN AMPHORA (VOLTERRA).

The height of this vase is  $9\frac{1}{2}$  inches, the diameter at the mouth 7 inches, that at the foot is  $3\frac{1}{4}$  inches.

The colour is like the last, and the shape (which is not found amongst Mr. Dennis's outlines) comes nearest to the amphora, and seems taken from the flower of the thistle, with the lines curved outward; very elegant and uncommon.

The handles are placed upon the shoulder, and resting also against the neck; they are composed, each, of a snake coiled twice in a circle, with the head looking upwards; the sutures of the skull are very carefully marked; and the neck, immediately behind the head, very thin, bearing some resemblance to the *Dryinus Œneus* of Cuvier; the tail turns quite across to the same side as the head, and then returns in the opposite direction in five or six undulations. The foot has no ornament, or knobs, but has several well-turned mouldings. Bought of Cinci at Volterra, October 1829. This is one of shapes marked in Fran. Inghirami's book, Tom. V. Pl. I, Fig. 18. —See letter-press, p. 492.

The handle, enlarged, is shown at the bottom of the Plate.

The group is made up with two small jugs, of the same colour and character as the principal vase, and from Volterra.









